

The School Arts Magazine

AN ILLUSTRATED PUBLICATION FOR THOSE
INTERESTED IN ART AND INDUSTRIAL WORK

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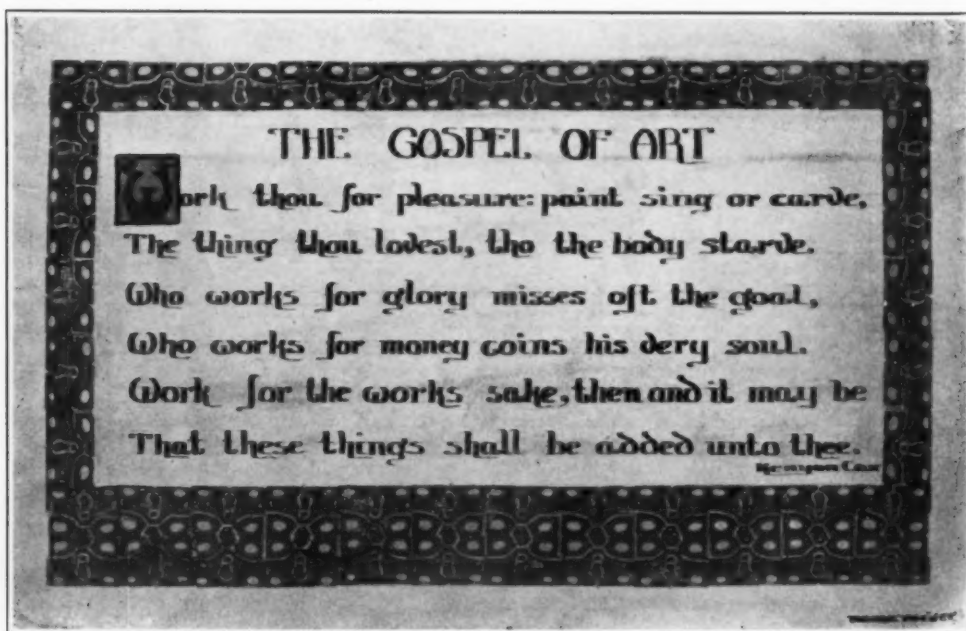
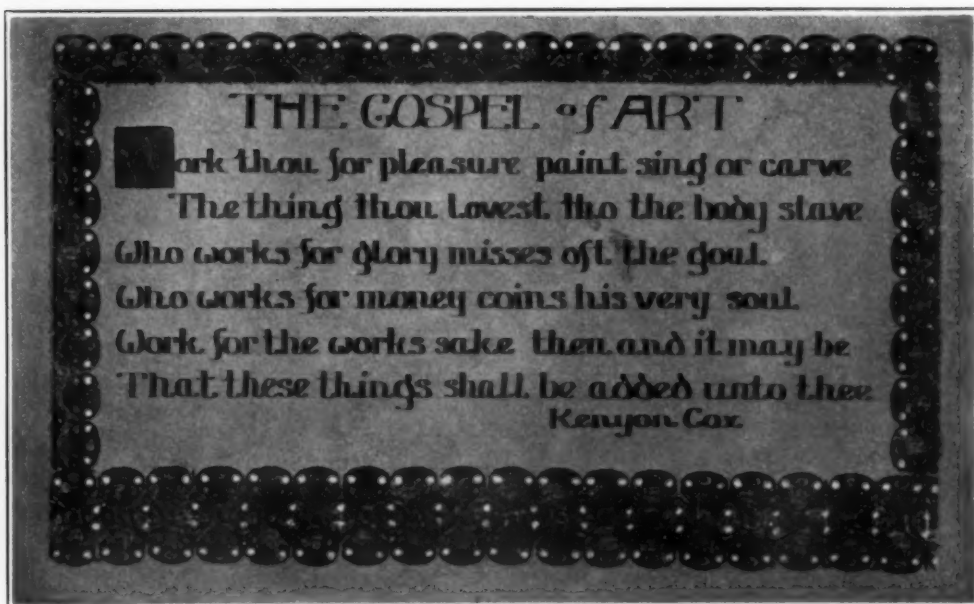


PLATE III. MOTTOES DONE IN A TENTH GRADE (HIGH SCHOOL). THE BORDERS WERE BLOCK PRINTED AND FILLED IN WITH CRAYOLA. THE LETTERING WAS DONE BY HAND USING THE "COUPLING" ALPHABET, BY PUPILS UNDER THE DIRECTION OF WALTER BARRON CURRIER, TEACHER OF ARTS AND CRAFTS, LINCOLN HIGH SCHOOL, LOS ANGELES, CALIFORNIA, AS DESCRIBED IN THE ARTICLE WHICH FOLLOWS.

THE SCHOOL ARTS MAGAZINE

VOL. XVII, NO. 2

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OCTOBER, 1917

Linoleum for Block Printing

WALTER BARRON CURRIER

Teacher of Arts and Crafts, Lincoln High, Los Angeles, California

BLOCK PRINTING is one of the oldest means of art expression. It is supposed that the Egyptians knew the Oriental art of wood block printing many thousand years B. C.; the Chinese printed their books that way as soon as paper was invented; the Hawaiians stamped their cloth with rude implements; the East Indians decorated their fabrics by means of simple blocks, and finally the Japanese perfected the art, making it a distinctive expression of their national life.

But wood block printing is sometimes difficult for the younger students because of the arduous task of carving the block. Wood, especially gum wood, is preferable; but even this has its difficulties for the youngster. We have tried other substances. At first we tried potatoes, and for smaller problems used pegs and sticks; but for producing an easily worked out result we found linoleum to be best. It has a most fascinating texture, and will cut easily. It is so cheap, that for class work it has proved very satisfactory.

A block, no matter what it is made of, is a cold hard fact, and when once it is cut, it cannot be easily changed. For that reason children should be led to a design likely to be satisfactory when completed. Most children have a vivid

imagination, but their visions need guiding. I sometimes wish that we never had to guide them; that we could just let them wander on and on, for so they might discover something really new and original! My plan is to let them go as far as I dare and to guide them only when they go what seems to me too far.

One method of keeping them within the limits of "sanity" is to use a square of paper (preferably thin paper) as large as the block of linoleum, and to let the pupil fold it exactly, end to end, then corner to corner, and if possible once again. Then we cut with the scissors a radial design. That is the way the Russian peasants do many of their most interesting patterns. If the pupils are below the grammar grades keep them to straight line cuts. The older pupils can design the curves. In any case be sure you allow them to make at least three patterns; more if you can. In this way the student will have a chance for a choice. This idea of a choice is most vital to good and successful teaching and to the development of the pupil. If he has but one chance, and that results in failure he is likely to be discouraged, and does not develop judgment power. Keen positive discrimination between the good and the bad is

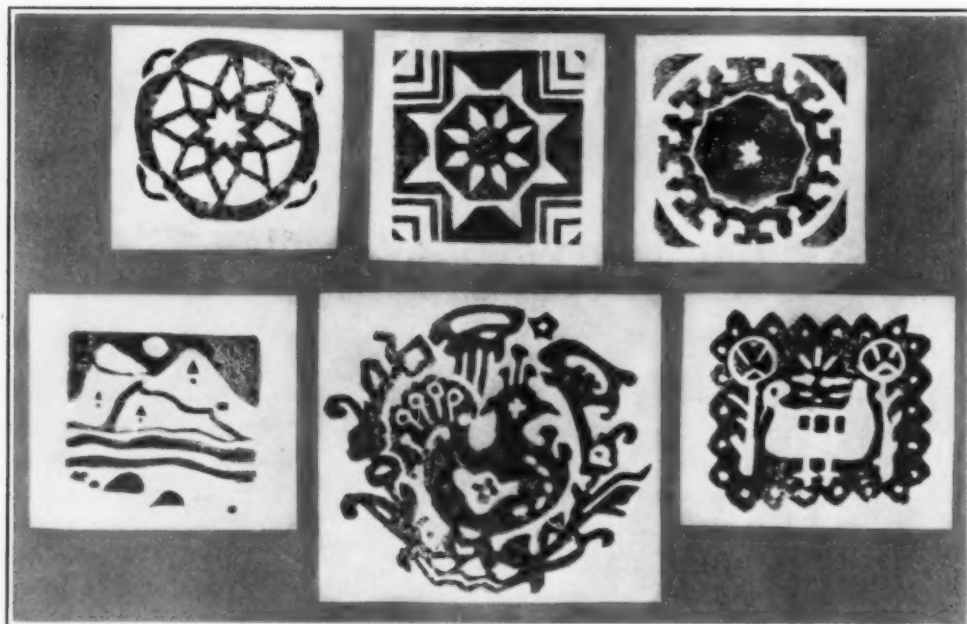


PLATE I. (ABOVE) THREE RADIAL UNITS ENGRAVED FROM CUT PAPER UNITS. (BELOW) THREE UNITS SUGGESTED BY PERSONAL EXPERIENCES. 1. REMINISCENT OF A TRIP IN THE MOUNTAINS BY MOONLIGHT. PINE TREES ON THE MOUNTAINS. A SMALL RECTANGULAR CABIN ABOVE THE TRAIL GOING UP THE MOUNTAIN. ROADS BELOW AND A FEW HILLS IN THE VALLEY. DESIGN FOR A BORDER. 2. REMINISCENT OF A THANKSGIVING DINNER WITH THE TURKEY EVIDENT. THE PLATE WITH KNIFE, FORK AND SPOON, A BREAD-AND-BUTTER PLATE, A SALAD AND THE DESSERT, ARE ALL HINTED AT IN THE DESIGN. INSIDE THE TURKEY IS DRESSING AND GIBLETS. 3. REMINISCENT OF A CAGED PHEASANT. HOLES IN THE WIRE SURROUND THE PEN. TREES ARE SEEN ON EITHER SIDE. THE SYMBOL OF THE SUN IS ABOVE THE BIRD.

the one most vital factor in art and craft work. Neglect this element and neither teacher nor pupil gains any power of appreciation. After every choice the pupil should give his reason. A choice without a reason is almost the same as no choice at all. The reason should be grounded in some principle involved. That children like a thing shows that they feel it, but that should not preclude clear thinking, nor correct expression in English.

After making several patterns, from which the best has been chosen, probably for its good spacing, its rhythmic arrangement and its unity, the pupil is ready to cut the block. First he should trace his design by transfer to the

block. Second, he should carve out the spaces that have been cut out of the paper. In doing this, it is better to outline the entire design first and then to cut out the space areas, rather than to cut out the background as you go along. Less mistakes are made. Begin at the corners and cut outward, rather than with the tool pointed towards the center of the block. Make ready a pad soaked with kalsomine water color or better still, with tempera colors. When neither of these is available, common water color with a little drop of glue in it will do. The water color will of necessity be thinner, but the consistency of the tempera colors will probably be like not-too-thick cream.

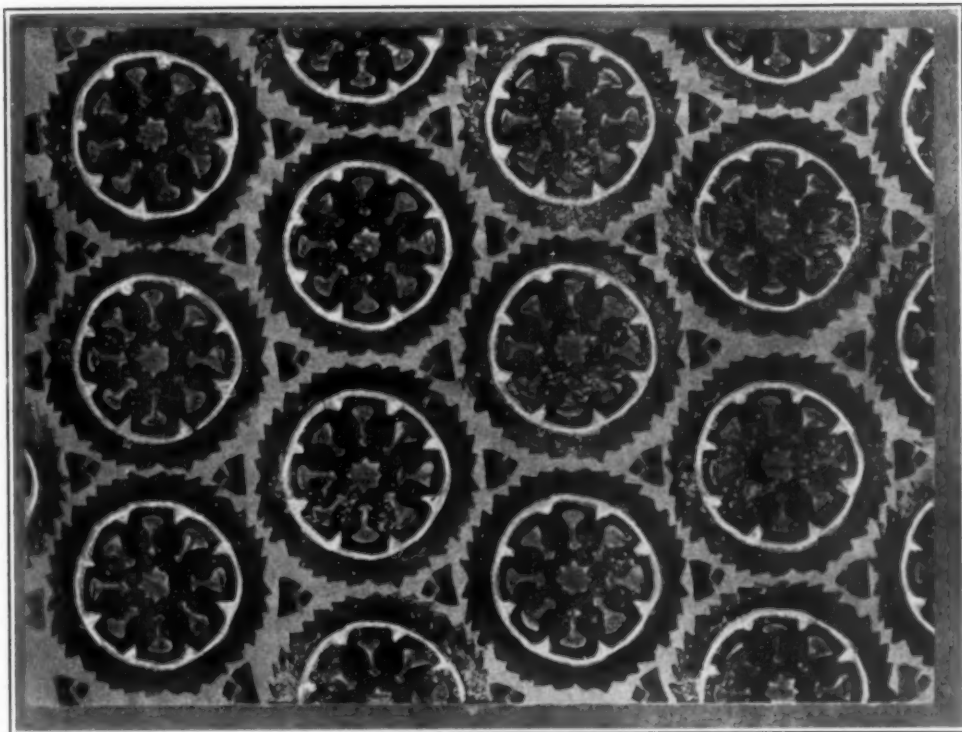


PLATE II. A DESIGN FOR WALL PAPER BLOCK PRINTED FROM A CUT PAPER MODEL.

The thickness will be best judged by a little experimenting. If the paper used is heavy the color will have to be thinner; if the paper is thin the color will be thicker. Perhaps the best colors are the tempera colors, for they can be put on the block with a brush.

Plate I shows several results of this first work with radial units. It shows also three designs of the next degree of difficulty, where the units are of a less geometric character, and not multi-symmetrical.

Plate II shows a surface pattern worked out from a radial unit. We make also bi-symmetrical units of such a character that they combine to produce borders as shown in Plate III, the frontispiece. These motto card are made from cover paper, 12 x 20 inches

in size. The borders are printed in rather neutral colors, and when dry are touched up with crayola, the smallest spots in the design receiving the most brilliant colors. The lettering is done by hand with a marking pen, the ornamental initial being finished in water color. With all this variety of technique the final results are surprisingly satisfactory. Harmony of color is of course the supreme aim.

This motto-card problem can be worked out in the grades by using the single line pencil letters with narrow borders of block printing of *bright* color. In the higher grades the borders may be more elaborate with the crayola colors added in the small spaces. In the High School the design of the block should conform to the nature of the

text used in the motto. Several of the pupils in one of my classes produced very beautiful mottoes on swedish craft paper. The block was printed in brown, and the colors in the open spaces were added with very bright crayola. The results were worthy of framing. They had the appearance of very old parchment. The coloring was mellow yet rich. Instead of using ink we used brown water color to fill the pens with for the lettering.

In all this work the freedom of good draughtmanship should be encouraged. Above all make the problem a delight. The "arduous work" will be cheerfully

done. I try in all of our classes to get freedom of spirit, the making of something because we love to do it, the joy that comes in producing something original. We are Americans and we love freedom, but think how little of that blessed word we put into our art! For the most part American art is thrown, roped, and hog tied by the precedents of what constitutes good art for Greeks, Romans, Frenchmen and others. When shall we learn that what makes art distinctive is personality. We imitate too much. We are too prosaic. In our art expression we must embody our own feeling of freedom.

School and Home Study of Two High School Classes

CHARLOTTE A. MORTON

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ALESANDRO* is a town of 6000 inhabitants. The population can be grouped into three divisions: (1) Families of a University Faculty, of the teachers of the schools of a neighboring city, and of ministers and doctors; (2) Families of business men who commute to the city; (3) Families of mechanics, servants and trades people who supply the needs of others. There are no factories or organized industries in the town. Business is supported only by local trade.

There are four public schools,—the First Avenue School for the first six grades, with ten teachers and a principal; the Second Avenue School for the first three and a half grades, with four teachers and a principal; the Third Avenue School for seventh and eighth

grades, with nine teachers and a principal; and the High School, with twenty-two teachers, and a principal. The High School and intermediate grades interchange teachers for departmental work. The various private schools will not be discussed. The total number of pupils enrolled in the public schools is approximately 950.

The art teaching is divided between two teachers. One teaches woodwork to all boys from fifth grade to second year high school, inclusive. Pictures of woodwork done by his classes in 1916 are shown on pages 59, 62 and 65. The other teacher teaches metal work, pottery, stencilling, block printing, and drawing in high school, and supervises drawing in all the grades. Some of the work done by her pupils can be seen

*The names have been changed to avoid any possible unpleasantness.

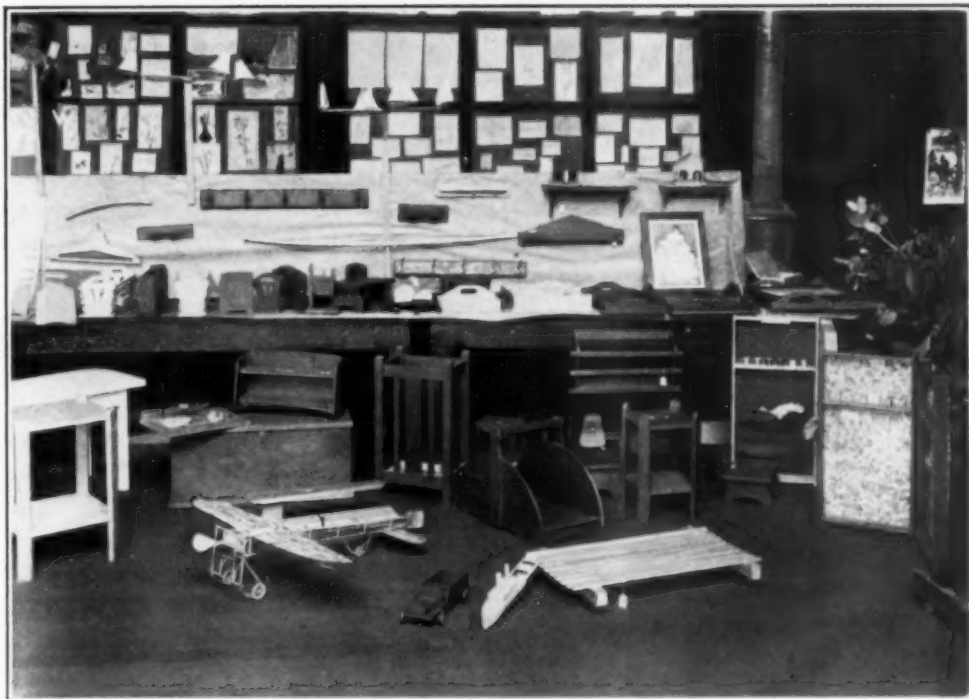


PLATE I. WORK OF PUPILS IN GRADES V—VIII.

on the walls above the woodwork in Plate II.

By personal visits to the various classes, it was ascertained that the drawing was up to date being like the work to be found, with slight local variations, in almost every city in the United States. At the time of the visits, the grades were engaged as follows:

Grade 1: painting simple water color scenes, and making color charts of primary colors.

Grade 2: painting flowers.

Grade 3: printing advertisements.

Grade 4: making paper pennants with bright colors.

Grade 5: making patterns for a larger alphabet to be used in signs.

Grade 6: learning accurate use of ruler.

Grade 7: making posters for a sale.

Grade 8: drawing landscapes in pencil.

High School:

Object drawing class, studying composition of small water color scenes.

Poster class, making posters to advertise school exhibition.

Metal work class, making objects in sawed metal.

Pottery class, making and painting cement tiles.

Block printing class, applying designs to pongee fabric.

Class in Interior decoration, coloring traced perspective drawings of rooms in a four-room house.

Classes in Alesandro were selected by the writer merely because conveniently near for study. Since the work they represent is an example of what is being done in schools everywhere, this study is in no sense a criticism. The writer is merely using these classes as an

illustration to show a few ways in which school art is at present correlated to the immediate needs in the home, and how it might be made more so by school and home studies such as this represents. As far as is known, no study of this kind has ever been made, and there is no art teacher anywhere to whom it has occurred that every piece of work done in practical art should be such as could be put to immediate use when completed, in order that the pupil might have clearly in mind a purpose for his study.

I. WOODWORK CLASS FOR BOYS

Classroom Conditions. The classroom is equipped with individual desks, with

cabinets made by the boys for their tools and supplies, with a library of fifty volumes or more reference material, and half a dozen periodicals devoted to practical art. Pictures of exhibitions of manual training work are on the walls, framed by the boys. It is distinctly a workroom, busy and orderly.

The Class. Results of personal interviews with pupils. The writer visited this classroom several times, examining the work being done and questioning each boy in turn as to his interest in his work and the benefit he derived from it. The following table contains the results of these interviews:

Results obtained by personal interviews with pupils in Woodworking Class.

Name	Age	Grade	Present Work	Own Idea?	Use	Previous Work	Future education and vocation	How helped by this work?
A	15	9B	Curtain supports	Yes	At home	Student lamp, Watchstand	Business course, Carpenter	I can help more at home now.
B	15	9B	Lamp shade	Yes	For Mother	Library table, Three boxes	H. S. Ag. School Dairying	It helps us use right the tools we have at home.
C	15	9B	Small table	Yes	At home	Parts for wireless	H. S. Bus. S. Mech. Eng.	Woodwork helps me at home.
D	16	10A	Step ladder	Yes	At home	Lamp, Book-rack, boxes	Some college, then outdoor work	It's good to know how to make things.
E	14	9B	Office desk	Yes	For Father	Small Morris chair. Other small things	H. S. College Lawyer	I have made other things at home since I took this.
F	15	9B	Sheet music cabinet	No Sister's	For Sister	Step ladder, taboret, Ironing board	H. S. Bus. college P. O. Clerk	Helps at home.
G	17	10A	White enamel bed	Yes	At home	None. Got training in pattern shop	H. S. Col. Journalist	I have learned to make things at home.
H	14	9A	Cedar chest	Yes	For Sister	Bookcase	H. S. Col. Mech. Eng.	It helps home work.
I	15	9A	Medicine cabinet	Yes	At home	Boxes, Bird-houses, Crumb scraper.	H. S. Col. Professor	It helps at home.
J	14	9A	Type-writer desk	Yes	For Father	Student lamp, tray	H. S. Col. Elec. Eng.	I like to make things. Woodwork helps me.
K	15	9A	Picture frame	Yes	At home	Chest Wireless parts	College Elec. Eng.	It helps me make things at home.
L	14	9B	Wireless table	Yes	At home	Chest, boxes, tray	College Engineer	I like to be able to make things I want.
M	14	9B	Picture frame	No	To learn joining	Lamp, Bread Board, Music stand	H. S. Don't know	Woodwork helps me at home.

Summary of Woodwork Class. These boys were greatly interested and absorbed in their work, and without exception declared it to have been directly helpful at home. Their answers were definite and each had in mind exactly what was the purpose of the exercise in which he was engaged, in what way it was benefiting him, and what the ultimate use of the object would be. This clarity of mind, this awareness of purpose, resulted in a brisk and business-like manner of working. Had this same class been forced all to make the same kind of object, for instance a small table, the probabilities are that some of them would have gone about it listlessly and indifferently, a condition of

mind well known to result in quick forgetting of principles learned. As it is, the lesson learned in this class will have a greater likelihood of permanence, because driven home by connection with boys' own intimate interests.

The Homes. Results of personal interviews with parents. After interviewing the pupils of the woodwork class, the writer visited each of their homes, interviewing one or both of the parents, and making note of the appearance of the home. Comfort was graded 1, 2, 3, 4, and 5; 1 having the highest degree; 5 the lowest. General harmony of home furnishings was graded in the same manner, 1 having every evidence of good taste; 5 very little.

Results obtained by interviews with parents of Woodworking Class

Parent's Name	Occupation	Probable Occupation of Child	Appearance of home Graded 1, 2, 3, 4, 5 Comfort—General Harmony of furnishings.		Visits to school.
A	H. S. Teacher	Doubtful	4	5	None
B	Minister	Farmer	4	2	None
C	Carpenter	Carpenter	3	4	None
D	Mining Eng.	Outdoor Work	3	3	Monthly
E	Street Car Conductor	Law	4	4	None
G	University Teacher; Woodwork	Journalist	3	2	For Exhibitions
H	Mineralogist	Chemist	3	3	None
I	Minister	Engineer	3	3	None
K	R.R. Agent	Doubtful	3	1	For Exhibitions

As the opinions of the parents in regard to the school work were given at some length, they were not included in the table, but are grouped here, under corresponding letters.

A. "This work helps the boy to be careful. He notices now when things are out of order. As there are eleven children, we need practical help, and this helps him to give it."

B. "The boy makes what we want."

C. "Being a carpenter myself, I naturally want my boy to learn the

trade, and I approve of the course he is taking in school. We are using everything he has made at school."

D. "I realize that drawing and manual training train the eye for observation, and the hand for work. The boy doesn't seem to realize this in his drawing, but he does in his woodwork."

E. "My boy couldn't make anything with his hands before. It has been a great help."

F. "All my boy's work is in use at home. The best result of the work is



PLATE II. WORK OF PUPILS IN GRADES VIII—IX.

that he is more accurate than he used to be."

G. "Two of my boys have been encouraged to useful work by this woodwork class."

H. "The woodworking has been very useful to the boy at home."

I. "The things the boy makes are all useful."

J. "The manual work is a splendid change from the mental. We use all he makes."

K. "We use everything the boy makes. It is the best course he ever took."

Summary. The parents quoted above understood, without exception, the purpose of the woodwork. Without exception they expressed hearty satisfaction in the results. Such understanding and satisfaction would be certain to

make the work occupy a high place in the estimation of the pupil himself.

It would also be certain to make the parents view with respect the objects brought home by the boys from the woodwork class, and as these objects were simple in construction and harmonious in color, the ultimate effect would be to influence the general taste in furnishings. As will be seen by consulting the table of results an influence of this sort would be very desirable.

II. BLOCK PRINTING CLASS

Classroom Conditions. The classroom is a large pleasant studio, lighted from above, well equipped, orderly and attractive. A reading corner is supplied with about 100 books and a dozen periodicals on the subject of Art. The work done here is similar in kind and

equal in quality to that in the schools all over the country. The writer's comments would apply to such a class anywhere, and are not to be taken as criticism of the particular class in question.

The Class. Results of personal interviews with pupils. The boys and girls of this class were all working with the same kind of material—pongee. They

had been allowed to choose whether they would apply their block print to material for a table runner, a sofa cushion, or a bag. So of course each member of the class was making one of these three articles. The writer asked each one of them the same questions as those asked of the boys in the woodwork class. Following are the results of these questions:

Results obtained by personal interviews with pupils in Block Printing Class.

Name	Age	Grade	Present Work	Own Idea?	Use	Previous Work	Future Education Vocation	How helped by this work?
A girl	17	9B	Cushion cover	Choice of 3	Own room	Cushion cover	University Nurse or writer	I don't know
B boy	14	9B	Cushion cover	Choice of 3	Home	None	University Don't know	In selecting colors and clothes
C boy	15	9B	Cushion cover	Choice of 3	Home	Table runner	University Elec. Eng.	I can get finer colors.
D boy	17	9B	Cushion cover	Choice of 3	Home	None	University Biologist	I don't notice that it helps.
E girl	15	9B	Bag	No Choice of 3	Sewing bag	Pr. Curtains	Normal School Teacher	I notice scenery more.
F girl	15	9B	Glove case	Yes	Gift	Cushion cover	University Teacher of D. S. and Art	Makes me notice graceful lines and colors.
G girl	15	9B	Collar and Cuff set	Yes	For self	Table runner	University Music teacher	Not especially
H girl	15	9B	Cushion cover	No Choice of 3	For Mother	Another Cushion cover	Business Course Stenographer	I embroider more at home now.
I girl	15	9B	Bag	No Choice of 3	For Mother	Cushion cover	University Artist	Not especially
J girl	15	9B	Cushion cover	No Choice of 3	Own room	Table runner	University Teacher D. S.	It helps me very much.
K girl	19	9B	Slipper bag	Yes	For self	Table runner	University Nurse	Not especially
L girl	16	9B	Cushion cover	No Choice of 3	Own room	Bag	Normal Prim. Teacher	It helps me in selecting clothing
M boy	15	9B	Table runner	No Choice of 3	At home	Pin cushion	Elec. Eng.	Not especially

Summary of Block Printing Class. The pupils were greatly interested in the process of mixing the paint and applying the design, but in most cases indifferent in regard to the finished article. It was plain to be seen that the choice of article had in most cases been made without reference to home needs.

The Homes. Results of personal interviews with parents. The homes of these pupils were also visited and their parents were interviewed with the following results. As with the homes of the woodwork class, comfort and general harmony of furnishing were graded 1, 2, 3, 4, and 5; 1 referring to the highest degree; 5 to the lowest.

Results obtained by personal interviews with parents of Block Printing Class.

Parent's Name	Occupation	Probably Occupation of Child	Appearance of home Graded 1, 2, 3, 4, 5 Comfort—Gen. Harmony of furnishings		Visits to School
A	Poultry Raiser	Doubtful	3	2	None
B	Revenue Collector	Doubtful	3	3	None
C	Painter	Engineering	3	4	Occasional
D	R.R. Agent	Doubtful	2	1	For Exhibitions
E	Contractor and Builder	Teacher	5	5	None
F	Minister	Teacher of Domestic Science	2	1	For Exhibitions
G	Farmer	Doubtful	3	2	None
H	Consulting Engineer	Doubtful	1	1	None
I	Consulting Engineer	Business	1	1	None
J	Furniture Dealer	Teacher of Domestic Science	3	2	None
K	Bookstore	Doubtful	3	3	None
L	Dressmaker	Primary Teacher	4	3	None
M	Cabinet Maker	Carpenter	3	2	None

Following are the comments of these parents on the school work. It must be stated that they were not disposed to criticise the school work. They said the children enjoyed it; the results were pretty. It was only after their attention was called to possible practical work that the following remarks were made, in answer to the writer's questions.

A. "The cushion made was superfluous. A 'between-meals' mat for the dining room table was much needed."

B. "The cushion is not of particular use. I wanted pongee drapes for my living room windows."

C. "We had planned to get a mat for the dining room table. He might have made that."

D. "Why don't they make useful things? I have a drawerful of little things like bags, brought from school. I wanted a crash table mat, and was willing to pay for the material."

E. "The bag is very pretty. I put it away in a drawer, and asked my girl why she didn't make a table cover. We need one for the dining room table."

F. "Original designs for their own clothing would be useful. I wish she could have made me a sideboard cover."

G. "Both the table runners my daughter made at school were planned for use at home. I was glad to have them."

H. Evasive answers. "The children bring home lots of pretty little things. They like to make them, and you know one never has too many bags. We are going to move into a large new home, and I tell my daughter she may plan the furnishings for her own room, and make them here at home."

I. Same parent as above.

J. "There is no special use for that cushion from the block printing class. Now I'll show you some of the things my daughter made in the sewing class. She is actually using those."

K. "My girl made a slipper bag, and she actually needed one; her work was practical in this case."

L. "We like the cushion well enough, but we didn't need it. We did want a curtain for the front window, but she



PLATE III. WORK OF PUPILS IN GRADES IX—X (HIGH SCHOOL)

had to use pongee, and that was too thick."

M. "We understand that this work leads up to manual training, so are glad to have the boy take it. Manual training is very helpful."

Summary. Contrast the answer given by G to those of A, B, C, D, etc. In the case of G, the object made in the block printing class has immediate, definite use, and the parent evinced a satisfaction and an understanding of the value of the work. That the same satisfaction might easily have been given in the case of others is shown by the fact that A, B, C, D, E, and F each admitted the need of table mats for some particular table in her house. Now as a table runner was one of the three articles from which the block printing class

chose in the beginning, it is strange that the children of A, B, C, D, and E did not make table runners. The fact shows in a striking manner that usually the object is made in school without a thought of whether or not there is a need for it at that time at home, or of the possibilities of individual adjustment of color, size, and shape of the object to suit its ultimate location.

H had no criticism to make, but mentioned incidentally a projected move to a new house, where her daughter would be allowed to plan the furnishings for her own room. Now, if instead of making a bag in the block printing class, this girl had made curtains and other draperies for her new room after having drawn simple perspective views of the room, and studied out a color scheme,

she would have received a valuable practical lesson that she would have remembered for the rest of her life.

The inability of the pupil himself to tell what is the purpose of drawing and the lighter forms of school art, is a serious hindrance to any lasting results from the training. The writer personally interviewed forty-eight grade pupils, six being chosen indiscriminately from each grade, and asked them the following questions about their drawing: Do you like it? How does it help you? What is drawing for? The answers were so exceedingly vague as to be impossible to tabulate. The usual answer was that they did like Miss —— very much. "Drawing" meant "Miss ——" to them! They did not know what the purpose of drawing is, and hazarded wild guesses, in interrogative form: "To make me an artist?" "To make me write better?" "To teach me to diagram sentences?"

The High School pupils were asked the same questions, and their answers may be seen in the studies here given. The vague and unsatisfactory nature

of the answers of the block printing class are especially striking when compared with those in the woodworking class.

The complete understanding of both the purpose and the effect of each piece of work done in a course of training makes the training a lasting factor in the pupil's life. Thorndike makes this plain in his studies of Educational Psychology.* Experiments were made in which the subject was not informed of the purpose of the questions, or of the correctness of his replies. No improvement was noted. Another investigator, guessing the reason for no improvement, made the same experiment only carefully informing the subject both of the purpose in his mind, and of the pupil's improvement, each time. This was found to have a definite mental effect. The element of satisfaction in achieving a known end enabled the experiment to proceed successfully.

The vagueness of understanding of the purpose of much of the school art work is by no means limited to any particular school, but is a condition found everywhere.

*Thorndike, Edward L. "The Psychology of Learning" p. 152. Teachers College, Columbia University, N. Y. 1913

IT IS ONLY BY LABOR THAT THOUGHT
CAN BE MADE HEALTHY,
AND ONLY BY THOUGHT THAT LABOR
CAN BE MADE HAPPY.

Ruskin

Experiments in Sustained Problems

ROYAL B. FARNUM

State Specialist in Art Education, Albany, N. Y.

II*

CONCRETE



THE URN IN USE

IN hunting about for an eighth grade topic which would lend itself to my experiments in providing a sustained or "carry over" problem, I came across a piece of stone imbedded

and physical properties, its present uses, etc.

in cement which I had picked from a ruined wall in Pompeii. Immediately concrete suggested itself. I knew this material had been used in manual training classes and I could see no reason why it was not an excellent subject for my problem.

As with the alphabet, of which I have written, all subjects were brought to bear upon concrete. History introduced the great Aqua Claudia, the Colosseum and the ruined walls still existing in England, all built by the Romans during the first century and recording the early use of cement. Our great American achievement, the Panama Canal, produced intense interest through comparison. From this time on there was no questioning as to the possibilities of the subject.

When I announced the topic, I remember there appeared to be little enthusiasm on the part of both teacher and pupils. "What shall we do?" they questioned, for it seemed to them that there were greater possibilities in several other materials. But a given material cannot be the basis for education if the training is to be of lasting value. It should become the outlet for expression only—it is never the aim in itself.

Geography located the countries and established transportation routes, spelling included the new names and words involved, reading produced technical literature of fascinating interest, while language and composition told all about it in living words of the pupils.

So I started the problem by suggesting its many possibilities for educative purposes. Its early history, its re-discovery, though still inferior to the products of the Romans, its chemical

Beginning in March the subject carried them without fatigue until the close of school. In fact there seemed barely time to finish all that was finally planned.

Following a preliminary discussion of the material and its uses, the pupils decided that the actual use of concrete in the classroom should consist of the making of a flower urn to be donated to the school. This was in itself a wonderful incentive to the work. Everyone began to hunt for literature on the subject. Current magazines, advertis-

*The first article in this series appeared in the February 1917 issue of the SCHOOL ARTS MAGAZINE.

ing circulars, trade journals, government bulletins, and books dealing with concrete were brought to class. One boy's father obtained a complete set of manufacturer's samples cleverly put up in glass tubes, while another boy "borrowed" samples from the city street department when "the boss wasn't looking."

Drawing consisted of elevations, plans and working drawings of concrete urns, molds and cores. As the whole scheme was an experiment and as none of us were experts in the mixing of concrete, we finally decided to follow the general plan of work found in one of the magazines. Drawings were made by all the class but the final making was confined to a basement room and given to the boys only. The finished design of the urn was largely copied but the pedestal was entirely original.

Once started on the actual making, arithmetic played an important part. Proportions for mixing sand and cement were learned, the total amounts of material needed were figured and accurate measurements were made for the molds and cores.

It was early discovered that care was extremely necessary in mixing, for when the proportions were not right the dried product crumbled. It was found that inaccuracy in constructing molds produced serious defects in the results. These were but a few of the important lessons learned, lessons which can only be learned by actual doing.

The urn was made in three separate parts, the two handles and the bowl. For the bowl a piece of cardboard served for the mold and a second piece for the core. In pouring, the bottom of the mold was first spread with cement

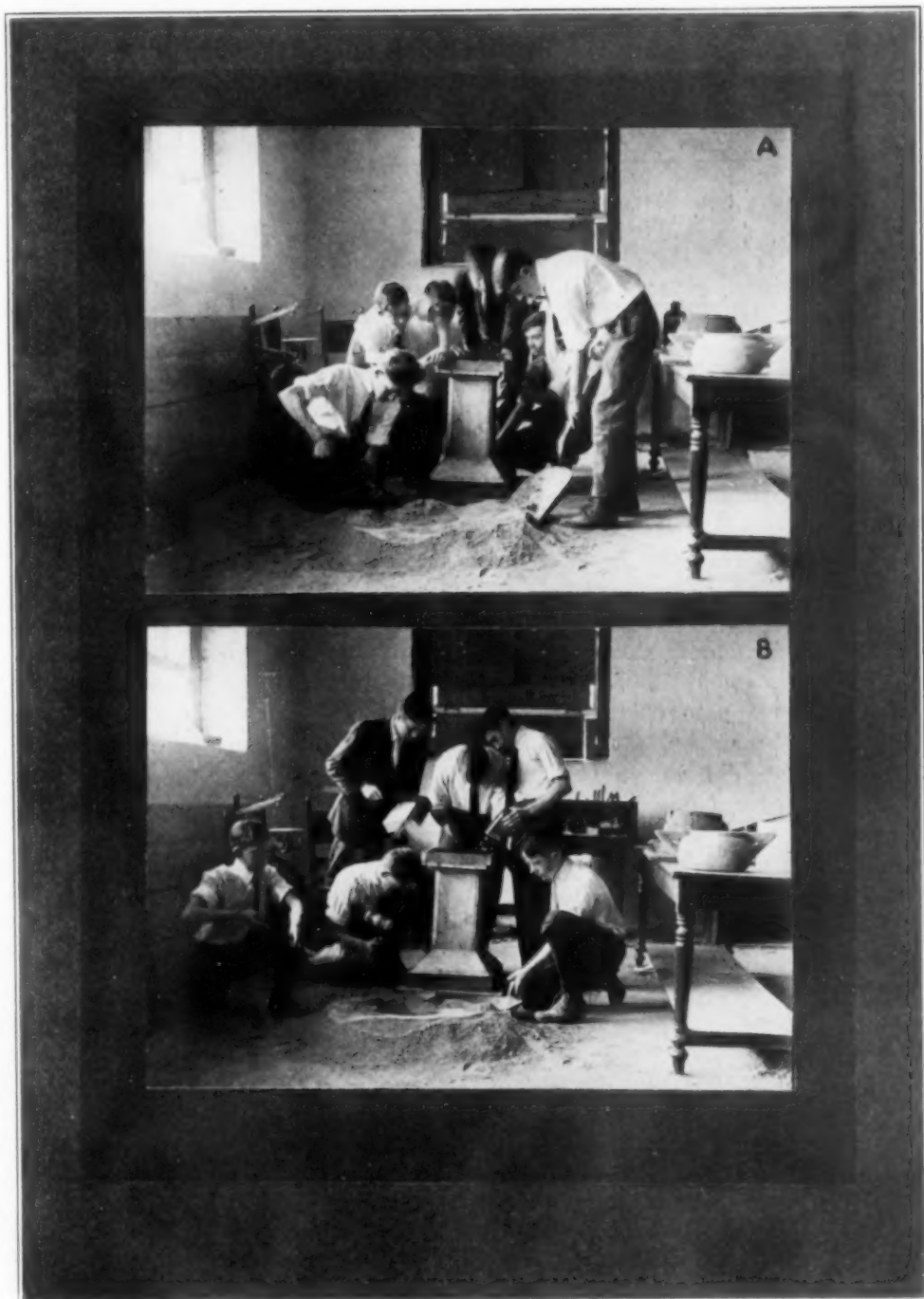
to a depth of about one and one-half inches. Into the center of this a small cylindric plug was inserted which provided a hole in the base of the urn. On top of the center of this base the core was carefully placed. This left a two-inch ring into which more concrete was poured until the desired height was obtained. This was allowed to partially set.

Meantime the handles were poured. Next, a templet with the right curves cut from tin, was securely fastened to a piece of work. When the concrete was still workable the mold was withdrawn and the surface was gradually scraped to the desired shape with the templet. Finally places for the handles were dug and they were inserted and carefully cemented in place. The whole was now allowed to thoroughly dry.

Six urns were completed and then a single pedestal was made, requiring much original thinking, accurate planning and careful handling when pouring the material.

But my task is not to explain in detail the making of concrete products. My purpose is to set forth the results of an attempt on the part of a "regular" grade teacher to provide a subject that would sustain the pupils' interest for a long period of time, a problem so treated that all subjects would play an equal part in its development and the pupils would continually find new vistas which would provide unflagging enthusiasm.

The results more than justified the labor expended in trying out the experiment. A lesson today had a direct bearing upon a lesson tomorrow and while the pupils were educated in the regular subjects, with no more effort than is usually expended, perhaps less,



A. COMPLETING THE MOLD FOR THE CONCRETE PEDESTAL. BOYS ARE ALSO SHOWN MIXING CONCRETE. B. THE FINAL OILING OF THE MOLD IN ORDER TO INSURE CLEAN SEPARATION.

the greatest of the twentieth century building materials became thoroughly familiar to everyone. And I discovered, with the teacher, that subjects related to real things which are in the end really made and actually used are never lacking in interest; discipline is thrust into the background, and the teacher holds

back on the reins and never carries a whip. The teacher's problem is to direct and guide the pupils—there is no need of driving.

My third and equally successful experiment with the seventh grade will appear in a future number. The problem there was "The Book."

Editorial Comment and News

THE FIRST AND THE LAST

IT IS a perfect morning in August 1917. The handsome plumes of the goldenrod glorify the slopes of Booth Hill today just as they did sixteen years ago, when I discovered that saintly stalk which had snatched victory from defeat, and made a drawing of it for the first number of the SCHOOL ARTS MAGAZINE. The magazine was then called The Applied Arts Book. The drawing was signed "Kent," and so was my first article. But my first Editorial was unsigned. Let me quote from it:

"Spend a moment every day with your children in admiring some beautiful thing—a bit of color, a cloud-shadow, a flower, a moth, a verse of a poem, a happy epithet, a rich chord of music, a sweet transition—'Whatsoever things are lovely, think on these things'."

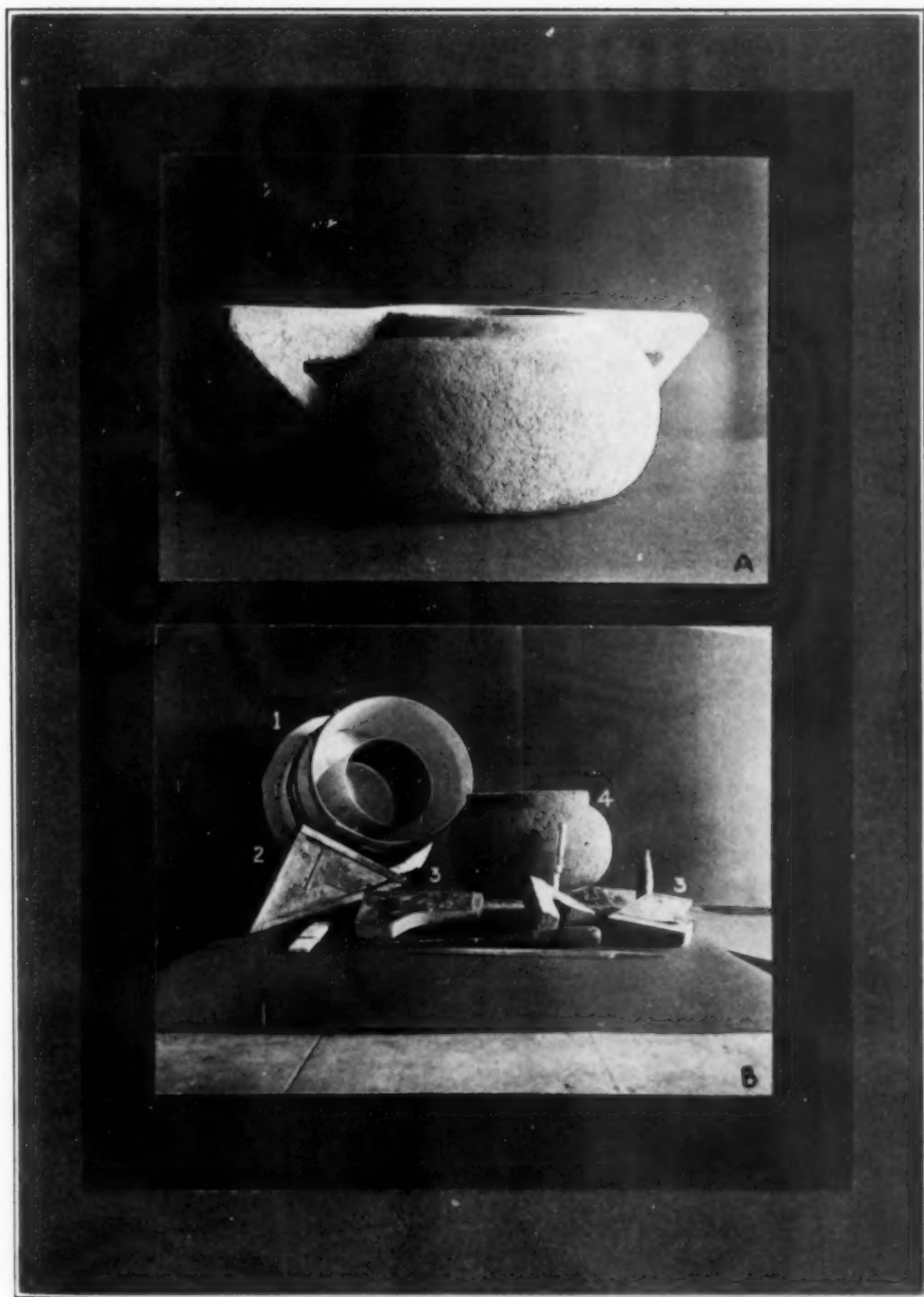
And here I am writing my last Editorial. Every day for two weeks this hour has been haunting my consciousness with the question, What will you say? Here is my answer: I will say just what I said sixteen years ago. "Spend a moment every day with your children in admiring some beautiful thing."

Oh, yes, I remember Stevenson's wise word, "To hold the same views at

forty as we held at twenty is to have been stupefied for a score of years, and to take rank, not as a prophet, but as an unteachable brat, well birched and none the wiser." But I am willing to be called an unteachable brat, if need be, for holding to that opinion. Indeed, I am willing to go farther. I affirm that whereas my editorial advice sixteen years ago was based on an opinion, it is now based upon a conviction. The sixteen years have taught me that beautiful things are the *sine qua non* the *without-which-nothing* of art instruction.

During these sixteen years I have traveled in every state in the Union except one. From the Lakes to the Gulf and from ocean to ocean I have been impressed with the poverty, so far as beautiful things are concerned, of our school buildings.

"But you never saw ours!" I hear somebody exclaim. No; probably not. But I have seen similar schoolrooms: Walls painted in agreeable colors, with a few fine reproductions of famous paintings, and at least one good cast in each room. Such rooms are still rare, however. Too often all the rooms in a given building are tinted alike in crude and inappropriate colors, the few pictures are badly framed and thought-



A. THE FLOWER URN COMPLETED. B. MATERIAL, SHOWING PROCESS OF CONSTRUCTION. (1) CARD-BOARD MOLD. (2) WOODEN MOLD FOR HANDLES, CONTAINING ONE HANDLE. (3) TIN TEMPLETS FOR MAKING THE PROPER CURVES ON THE BOWL OF THE URN. (4) URN PREVIOUS TO INSERTION OF HANDLES AND USE OF TEMPLETS COMPLETED.

lessly hung. And almost universally the decorations, whatever they may be, are disregarded. They are not utilized by the teacher. They do not influence the output of the children. The school-room well supplied with immediately useful reference material is as rare as a white blackbird.

"Ah, you have seen my schoolroom!" I hear another teacher say. Yes; I have. I have seen the disheartening walls, the desolate school yard, the wretched ward of the city or the weary landscape of the township about it, and my heart has ached for you. And to you, my brave friend, I have tried for sixteen years to bring something beautiful through the *SCHOOL ARTS MAGAZINE*. No one knows better than I how completely—or almost completely—I have failed. That failure has been due chiefly to my limitations, I admit. Had I had the genius of a Carnegie or a Rockefeller, plus the qualities I do possess, things might have been different! The fact is the magazine such as it is has never reached you at all. You couldn't afford to subscribe for it, nor could we afford to give it away.

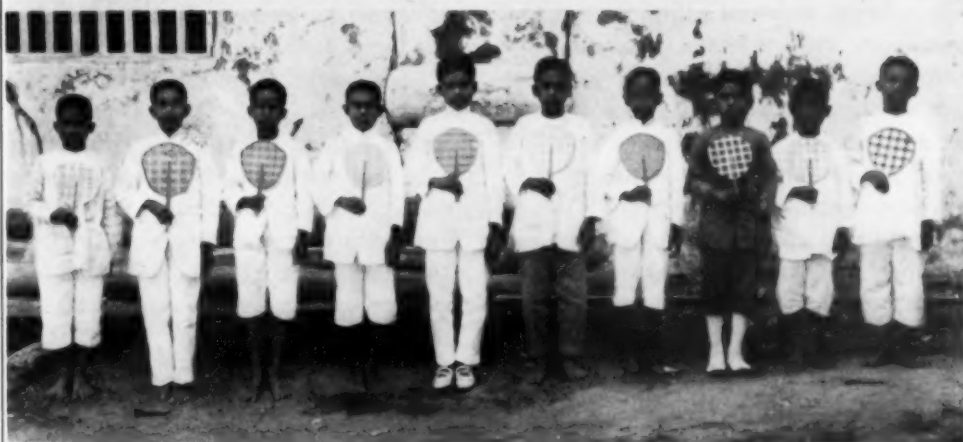
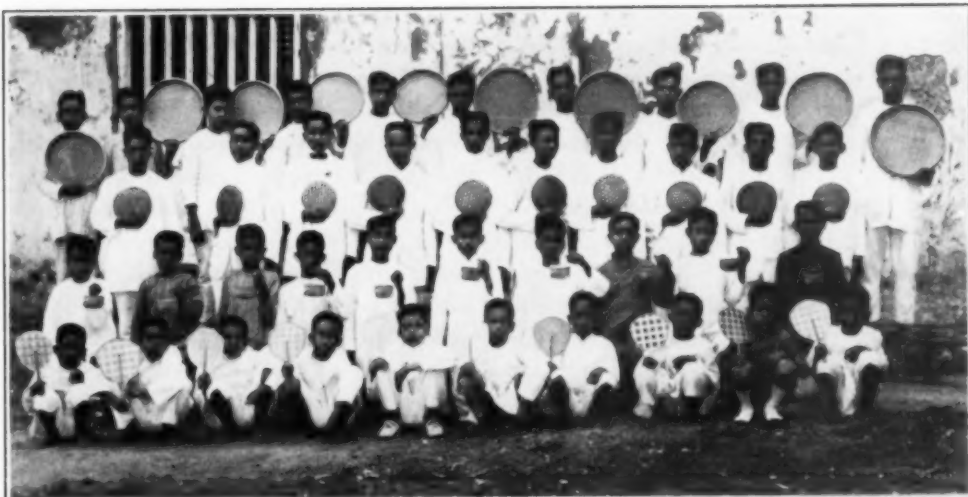
But what I am getting around to say is this: For sixteen years the *SCHOOL ARTS MAGAZINE* has stood for the enjoyment of beauty, and so far as possible, the production of beauty, every day. It has advocated from the first the observation of the sky, the birds, butterflies, moths, trees, flowers, grasses, pebbles—the beautiful things always available in some measure even in a city slum. It has advocated beautiful school grounds, cared for by the children; beautiful schoolrooms, enriched every year by the efforts of the children themselves; collections of

beautiful objects, such as mounted specimens of insects, shells, minerals, tiles, textiles, prints, etc.; a collection of beautiful school work, local and foreign (secured by exchange) for the guidance and inspiration of every fresh relay of children.

Through the generous co-operation of such business houses as the Joseph Dixon Crucible Company, the American Crayon Company, the American Type Founders Company, the Keystone Type Founders Company, the Sherwin-Williams Company, the Prang Company, the Ritter & Flebbe Company, Curtis & Cameron, The Knapp Company, the Milton Bradley Company, and a few others, we have been able to furnish occasional reference material of fine quality for immediate use by the children in their school work.

THE *SCHOOL ARTS MAGAZINE* has *tried* to secure the co-operation that would have given to the schools color prints of the best textiles, tiles, vases, jewelry, clothing, manuscript pages, etc., in our art museums; halftones of the best American architecture, and handicraft; color prints of the best American interiors, mural decorations, paintings and illustrations; and mounted samples of fine textiles, wall papers, etc.; examples of the best toys, furniture and other objects of use in the home.

The children need to see beauty in common things, and to achieve beauty in their daily work. They may assemble for years in a splendid hall with a mural decoration by Blashfield, flanked with a reproduction of the Parthenon frieze, and yet see nothing to condemn in the chambers of horrors where they sleep at night. They may sit all day in the presence of Abbot Thayer's



PUPILS WITH THEIR OWN HANDIWORK. LINGAYEN CENTRAL SCHOOL, PANGASIMAN, P. I.

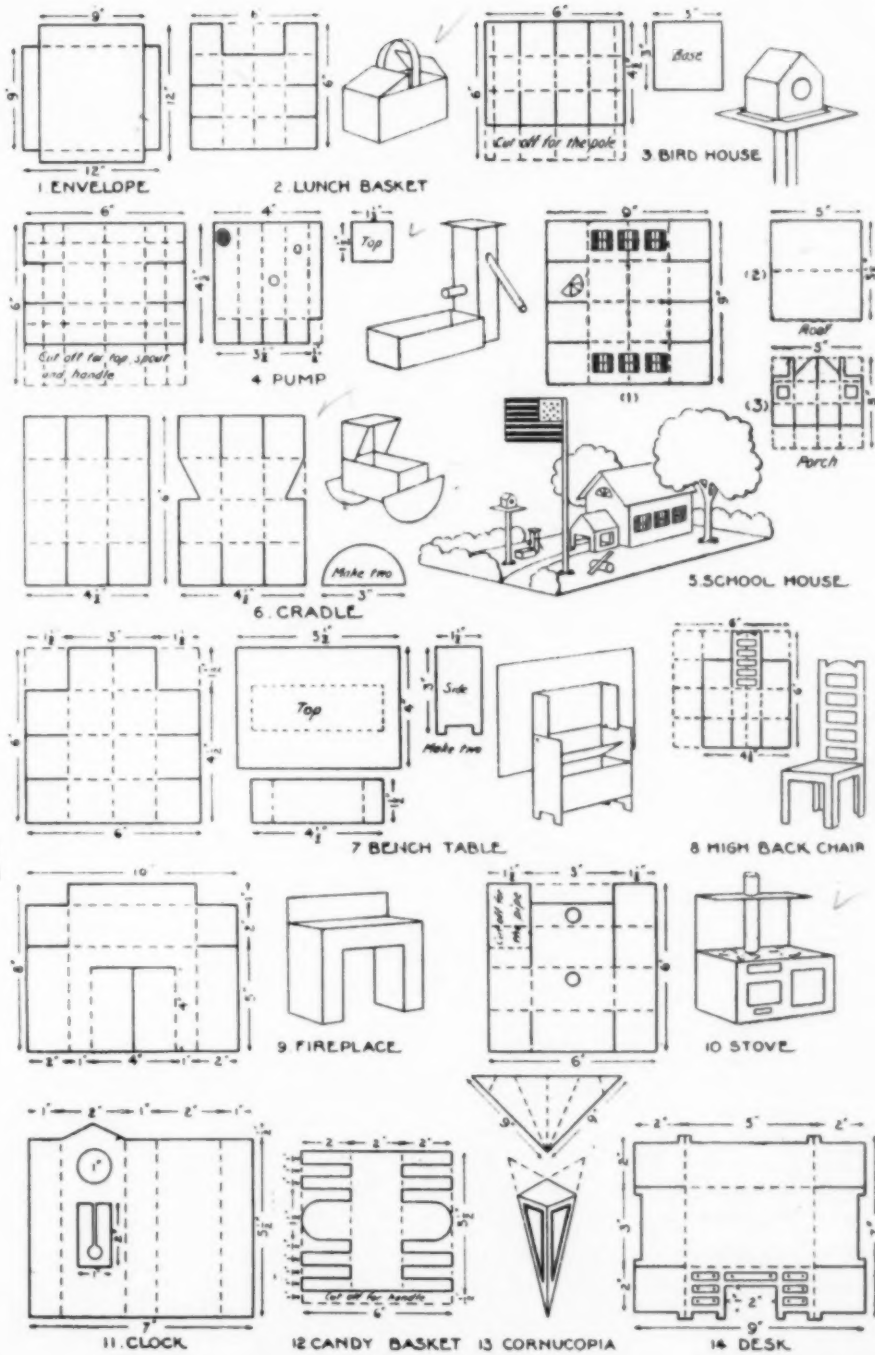
"Charity" or Palmer Veccio's "Saint Barbara," and still wear complacently a flounced skirt or a cerise waist. They may be led to admire a medieval illuminated manuscript in a museum, and then produce a theme about it so badly spaced, so illy written, and so carelessly handled as to be a disgrace to everybody concerned. An "art education" which permits all this is vain and impotent. The art education of the future will insist on excellence in ALL school work, on orderly arrangement, harmonious coloring, and admirable technique, in ascending degrees of perfection, from lowest grade through-out. It will insist on appropriate school costumes, and personal harmonies of color, not only in the primary grades but in the high schools. It will insist on the use of projects in each grade of vital significance to the pupils of that grade, projects within the pupil's grasp, projects which promote growth in intelligence, taste, and skill. It will insist on school collections of the best in every phase of applied art with which children may be made familiar, that by seeing the best and emulating the best, their own work may become better.

What the SCHOOL ARTS MAGAZINE needs is the support of a Foundation for Art Education. We have Foundations for promoting public health and public intelligence. Why not a Foundation for promoting public taste? Our art museums are splendid, and they are ambitious to be more widely useful. They are reaching out a helpful hand to children. But how few museums we have! What a small percentage of the people and what a very small percentage of the school children of the country they reach! And how far

above the heads of common people is the art they display! We need a Foundation that will enable us to put into the schoolrooms of the United States reference material that will open the eyes of boys and girls to the beauty of nature, and to the possible beauty in school work, and in personal and home furnishings of every kind, made by hand, made by the machine and enriched by hand, made through the utilization of the thousand and one things produced by the marvellous machinery of our wonderful time.

Babylon the Great is falling before our eyes. The Imperialistic Ideal, which gave birth to kings and emperors, and lords temporal and spiritual, to families with Divine rights, and vested interests, has had its day. The Democratic Ideal is coming to its own. The great art of the world,—temples, cathedrals, palaces, period furniture, vestments, robes, crowns, monumental sculpture, altar pieces, portraits, all the art treasured in museums,—has been produced in the past for the favored few, for those to whom the operation of the Imperialistic Ideal has given supreme power. The art of the future is to be as never before an art of the people, for the people, and by the people. To foster the development of such an art has been and ever will be the policy of THE SCHOOL ARTS MAGAZINE. But a democratic art can never be promoted by imperialistic methods. Every possible factor must be co-ordinated for the common service. Every schoolroom must be enlisted, equipped, and inspired for the conflict with ignorance and ugliness, that *Beauty for the People* may triumph in our land.

HENRY TURNER BAILEY.



HANDWORK EXERCISES for second grade children. Reproduced from the course of study for Philadelphia prepared by William A. Mason, Director of Drawing.

AS TO THE STATE FAIR

THE season of the State and County Fair is with us again. We have been reminded anew of its many-sided interests, and its quaint mixture of serious purpose and clamorous amusements. Also, we have witnessed the triumph of the Duroc hog. We have grown to associate his bored expression with the monotony of unbroken success; and we are, all things considered, reconciled and acquiescent in his greatness, both in physical bulk and as a symbol of attainment.

But there has always been an art department at the County Fair, and our present business is with it.

Usually this department has been the Cinderella of the Fair, accorded every slight and given the space in the exhibition building which no one else would use, or lumped with other matter hard to classify by the great minds intent on weighty matters like corn and hogs, and turned over to the woman's department.

Sometimes it has fared better; but better or worse as to housing or public regard, the art department has always been the object of devotion and hope for the few choice spirits who have seen in it primitive forum where the very first efforts at art expression are given public attention. This is the very heart and center of the idea,—opportunity to show what you can do. It is to the prospective art worker what a publisher is to a writer. We get a better idea of this County Fair and the opportunity it offers, if we contrast the fact that many a sizable city has no art gallery where artists may find their patrons while at the same time they help to educate the public. Think for

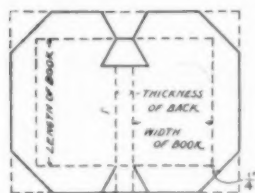
a moment and we will realize that only in the very largest cities is there adequate possibility of meeting the public. Think then of the countless communities throughout the land which must on that account possess their quota of "Mute inglorious Miltons." The art department of the State Fair begins to take on importance in the light of this comparison.

Of course most of the exhibits are dismal in relation to any sophisticated standard—but some things there always are, giving evidence to any visitor with a seeing eye and understanding heart, of life and that suggestion of possibility that here is some one destined to serve the State beyond all these other assembled symbols of power, hogs and corn included and multiplied a hundred fold.

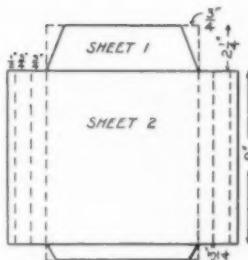
We come to understand in the long perspective of generations which have gone their commonplace way to obscurity, how much we owe to the artists and writers who by grace of their all-comprehending love and understanding express the spirit of their age. Because of them the time in which they lived and the place they called home can never be forgotten or any doubt arise as to its ideals.

It is for this that an artist is born into the world. It is for this that he lives and works. For this the artist and the means for his cultivation should be matters of solicitude to communities with pride in the achievement of their past and present.

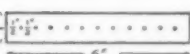
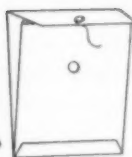
Where the artist may fix his birth place is not decided by school boards or boards of trade or any other creature, but these can prepare to welcome him and give him an equal chance and equal



1. COVER FOR A BOOK.



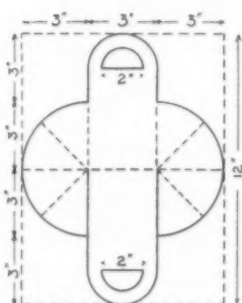
2. ENVELOPE.



3. CIRCLE MARKER



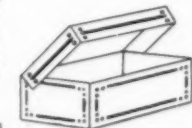
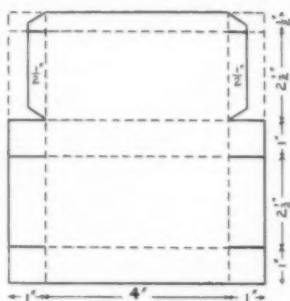
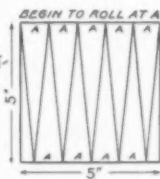
4. COLOR WHEEL



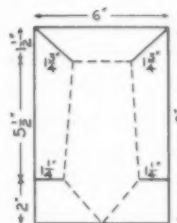
5. FLOWER BASKET



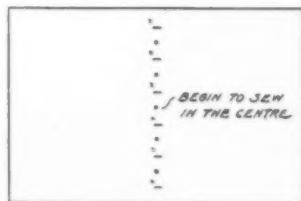
7. BEADS



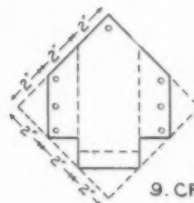
6. BOX WITH LID



8. MOCCASIN



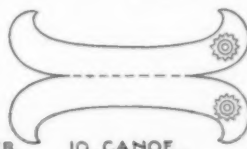
11. SEWED BOOK.



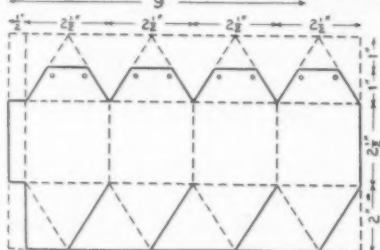
9. CRADLE.



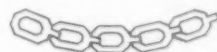
QUIVER



10. CANOE



12. CANDY BOX



13. CHAIN

HANDWORK EXERCISES for third grade children. Reproduced from the course of study for Philadelphia prepared by William A. Mason, Director of Drawing.

honor with the one who increases the yield of corn.

It is many years since the writer has visited a County Fair in the North. He has, however, seen much of the many and excellent fairs held in the Gulf States. The hope, the hard work, the self sacrifice that the promoters of the art department have lavished in their efforts to secure a hearing, to secure an appropriation, to secure a place, to secure the exhibits, to secure publicity, have had their effect, and in some noteworthy cases have given the art department such prestige that it is visited on its own account; and attracts contributions from artists widely separated throughout the country. The reaction on local art production and public taste has been noticeable. The need for art teaching in the public schools has been made clearer, and by reason of contrasted school exhibitions both teacher and pupil have learned that others are doing better work, and through this knowledge have improved their own.

Through the energy, love of art and organizing ability of Miss Bessie Lemly, and latterly of Miss Marie Atkinson who has taken Miss Lemly's place, the Mississippi State Fair at Jackson, Miss., has an Art Department which is one of the most successful anywhere. With liberal prizes, with a wealth of personal solicitation, with a just system of grading, all classes of art production have been secured and given a place in the sun. The stimulant has been felt far and wide. The general management will one day awaken to the need of a separate and adequately equipped exhibition building for this most vital unit in the assembled evidences of the State's well-being.

In Shreveport, La., in Waco, Texas, in New Orleans, in Meridian, Miss., in Gulfport, Miss., in Knoxville, Tenn., in Nashville, Tenn., in Atlanta, Ga., fairs are annually held with greater and with less liberal thought for their art departments. One of the strongest organizations so far as solicitation, management and the liberality of its prizes are concerned, is at Atlanta, Ga. One doesn't know how it was made possible, but they offer \$75 as first premium for painting in oil. Other prizes are in proportion. To any one familiar with the rewards for increasing the corn yield or the weight of pork this is merely pathetic; all the same it is the highest price in cash that has ever been offered for a work of art by a State Fair, so far as the writer knows, and should be noted as a progressive sign.

The State Fair offers opportunity. If this opportunity is not fully utilized and the results not all we desire, it means that our desire has not been strong enough and our efforts not foresighted and continuous enough to secure influence and use it effectively. Art ought to make a better showing assembled with the other State activities, but it is "up to" those most interested to bring about the thing desired.

ELLSWORTH WOODWARD.

THE ART WORLD has a number of scholarships to the Winter Art Schools to offer worthy students. For further information address: Schools Department, The Art World, 2 West 5th Street, New York City.

THE ART ALLIANCE of America is planning an exhibition of work done in the Summer Art Schools throughout the United States, to be held in its galleries at 10 East 47th Street, New York City, from October 1 to October 12, 1917.



ANIMALS AND BIRDS WHICH REAPPEAR IN THE READING OF PRIMARY CHILDREN AS DRAWN BY FIRST AND SECOND GRADE CHILDREN, SPRINGFIELD, MASS. CRUDE AS THEY APPEAR THEY ARE HONEST AND INTELLIGENT RENDERINGS FROM LIFE, FULL OF SPIRITED ACTION.

DR. ARTHUR D. DEAN, formerly Director of the Division of Agricultural and Industrial Education, State Education Department, Albany, N. Y., is actively engaged as Supervising Officer of Vocational Training in the Military Training Commission.

DAYTON S. HAWKINS, Specialist in Agriculture, has been appointed Director of the Division of Agricultural and Industrial Education, to succeed Dr. Arthur D. Dean. Mr. Hawkins has recently been appointed by the Federal Board for Vocational Education as Assistant in Agricultural Education to work with Dr. Prosser who is in direct charge of the work of organizing plans for administering the Smith-Hughes funds.

A SUMMER SCHOOL was successfully held at the State College for Teachers, Albany, N. Y., for the first time this summer. A Department of Fine Arts, offering a course in art principles and criticism and a course in general teaching methods, registered forty-seven students. The courses were carried on by Mr. Royal B. Farnum, Specialist in Art Education for New York State.

E. W. BOSHART, principal of the high school at Binghamton, N. Y., formerly Director of Industrial Education at Mount Vernon, N. Y., has been appointed principal of the West Technical High School at Cleveland, Ohio.

THE VAN SLOUN SCHOOL of Painting and Illustration is a new school in San Francisco operated on the same principles as the Art Students League of New York. Mr. Van Sloun who heads the school was formerly head of Drawing and Painting as well as Illustration in the California School of Fine Arts. It was through his instruction and the direction of the former school director that this school captured the "lion's share" of the Art Students League's annual scholarships during the past four years. A school that combines business management with artistic training has proven a success in New York and the western students of art should do equally well. In fact such a combination would give many an art student a good balance.

A HAPPY AFTER RESULT of the U. S. Survey of Schools in San Francisco of which Henry Turner Bailey headed the Art Section, is the establishment of an endowment fund for

the purpose of giving service to the art teachers of the Pacific Coast, assisting them in vocational arts. Traveling exhibitions that will be of great benefit to all teachers but particularly those in isolated districts are being made up. An information bureau to be composed of members who are specialists in their fine or applied art subject, who will give free advice and guidance to applicants is another feature. From time to time personal visits will be made to schools to guide the correlation and establishment of art subjects in schools. The fund is given by a private party whose name is to be withheld. The service is to be directed by Pedro J. Lemos.

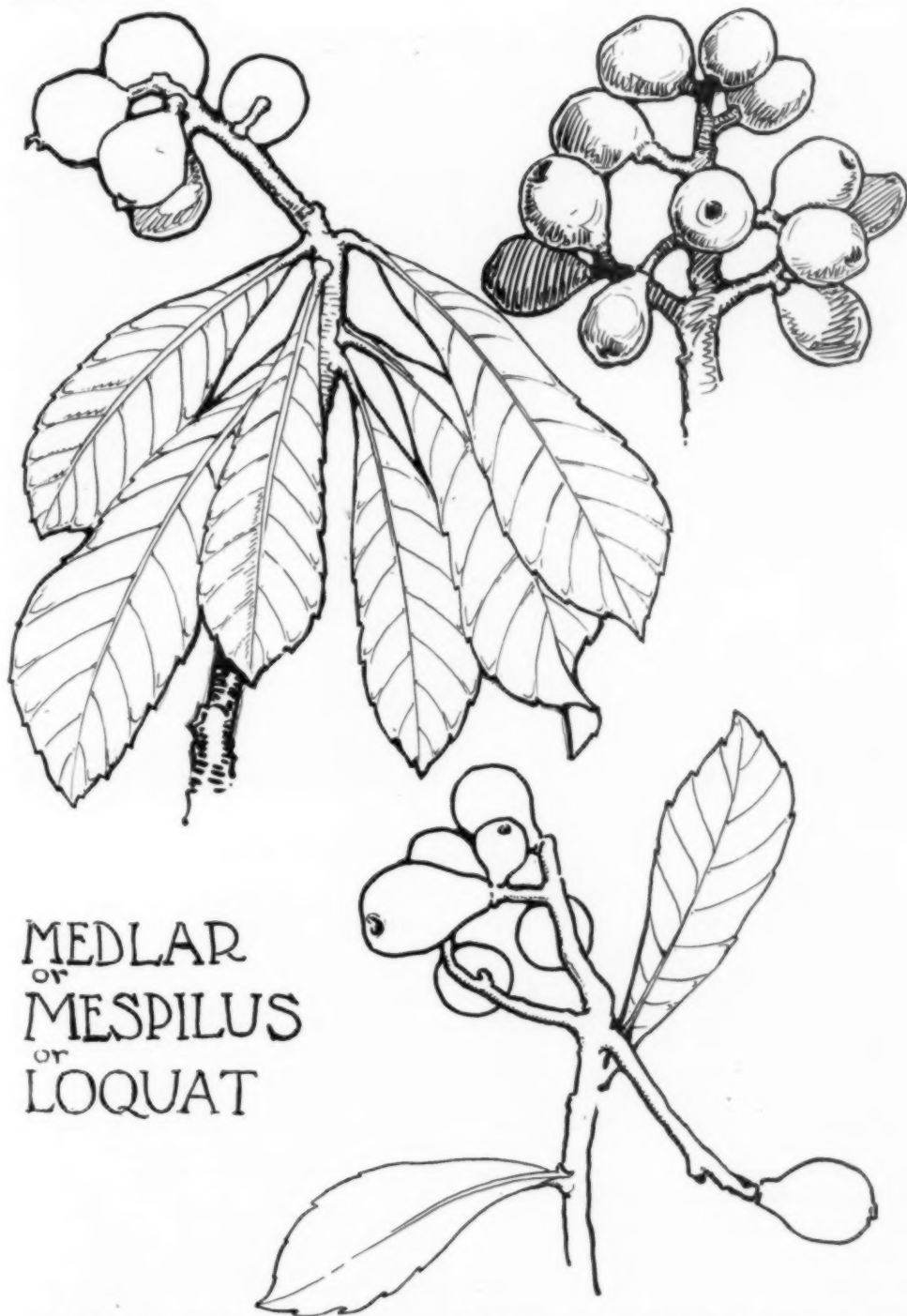
MRS. CYRUS E. PERKINS, chairman of art department for the General Federation of Women's Clubs, has prepared and issued to the State Chairmen and through these to all local women's organizations, a leaflet of suggestions intended to guide and stimulate art work throughout the country. These suggestions are so timely and so much to the point that they are here given to assist in their publicity.

THE PRANG EXAMPLES of Historic Ornament would make invaluable alphabeticon material. The Plates are just the right size for the alphabeticon mounts. Many of them are reproduced in color and all are very attractive. Each sheet gives several examples of the ornament of the period which it portrays.

INDIAN PICTURES somewhat similar to the reproduction of "Juan Domingo and the Bread Jar" published in the June issue of this magazine may be had in sets (nine different subjects) by any teacher who will send a dime to F. A. Wadleigh, Passenger Traffic Manager, Denver & Rio Grande Railroad Co., Denver, Colorado. These are beautiful sepia prints of paintings by members of the Artists Colony at Taos, New Mexico and are well worth having for use in any schoolroom.

SEARCHERS FOR LIGHT on the subject of Color should send for the Handbook & Catalog of Materials for the Munsell Color System. Wadsworth, Howland & Co., Boston, Mass., the manufacturers of this material, have recently issued catalog No. 7 which contains a good deal of information about color science.

(Continued on page 96)



MEDLAR
or
MESPILUS
or
LOQUAT

PEN DRAWING of the Medlar or Loquat, a delicious fruit of brilliant orange-yellow color with handsome dark green leaves. By Ellsworth Woodward, Newcomb College, New Orleans, La.

Good Ideas from Everywhere

We welcome not only illustrated accounts of successful lessons for this Department, especially from Grade Teachers, but requests for reference material that will prove helpful for the Alphabeticon.

THE EDITOR.



BITING THE APPLE, A HALLOWE'EN GAME. REPRODUCED FROM A PHOTOGRAPH COPYRIGHTED BY MARY H. NORTHEED, SALEM, MASS.

HALLOWE'EN SPORTS, although they come at the end of the month, monopolize more than their share of attention. The old games and tricks have their innings again with every fresh relay of children. Such games as bobbing apples in a tub of water, biting swinging apples, seeing one's fortune in a mirror, masquerading, and parading with pumpkin lanterns; offer opportunities for written descriptions, illustrations, and design which primary teachers should not overlook. On this page and the next are photographs which will serve as source material for interesting silhouettes in ink or in colored papers.

COLUMBUS DAY will demand its share of attention. Back numbers of the SCHOOL ARTS MAGAZINE will furnish abundant material for interesting projects for every grade involved.

MECHANICAL PROBLEMS must not be overlooked in these lower grades. On pages 75 and 77 are many interesting and useful projects which have been worked out by teachers in Philadelphia under Mr. William A. Mason, the Director of Drawing. These will furnish abundant material for elementary constructive work during this month. Such problems should not be given arbitrarily, but so far as possible in relation to school work and to the children's interests at home.

ILLUSTRATIVE WORK in connection with the language lessons is always in order. On page 79 are a few examples of animal and bird drawing by primary children, Springfield, Mass. Here is a note about such work kindly furnished by C. Edward Newell, the Director of Drawing:

Illustrative Drawing for Primary Pupils. It is sometimes claimed that young children should draw entirely from imagination, illustrating such incidents as they themselves may choose or imagine, the interpretation to be according to the child's own fancy. This method may be excellent for the natural development of the child and should doubtless be encouraged. Many interesting and spontaneous drawings are thus made, drawings that are full of accidental charm and freedom of expression. But it is our mission to eventually lead the children to form proper habits of drawing, in other words, to express themselves as correctly through the medium of drawings as they correctly express themselves through the medium of English. As we watch the progress of a young child he adds in reading one word at a time to his vocabulary; in spelling he adds one syllable at a time; in numbers he adds new combinations of figures to his vocabulary. For a period his education seems to be a gradual gaining of larger and more varied powers of expression. Granting this to be true, we will try to help the child to draw better the crude symbols that he may need to use in his undirected illustrative sketches.

Select but one incident at a time for illustrative purposes. Use short sentences in drawing. In as far as possible, encourage children to draw in mass, teaching them to express themselves quickly. Do not prohibit outline that is later filled in, but encourage mass drawing. At first use one color, later a variety of colors. In developing this vocabulary of symbols for use in drawing story-telling pictures, such figures as a boy, a girl, old man, old woman, cat, dog, goat, hen, wolf, bear, pig, house, windows, door, stove, basket, broom, and trees, are the most essential elements. These characters, figures, and objects occur repeatedly in the primary grade reading and oral language work.

Fold a sheet of 9" x 12" drawing paper on its diameters. Drawings may be made in each of the four sections on both sides of the paper. Select from among the independent efforts of the class one character or figure that is not drawn to their satisfaction. Re-draw this before the class, using paper or a blackboard. Allow the children to watch while you, as teacher, make the drawing. It is absolutely essential that the teacher draw with the class, both as an inspirational leader and to show them the "how" of drawing. The same object or figure may be repeatedly drawn or it may be changed. This work develops into a most satisfactory type of occupation or seat work and during this time allows of the utmost freedom, but always demands improved expression.

Note the individuality of expression in the interpretation of the symbols in the illustration, page 79.

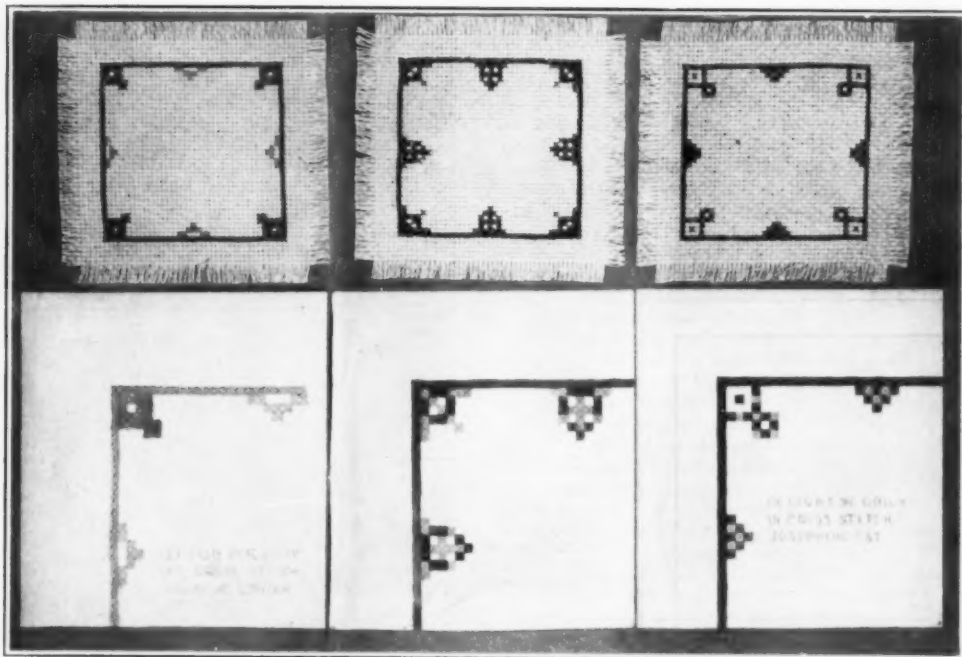
With children of the first grade no background or setting should be drawn for the incident pictured. Simple flat tones that represent the sky, hills, road-way, or floor should be used. Avoid fatiguing the pupils with the drawing of elaborate backgrounds or settings for their illustrative sketches.

CROSS STITCH EMBROIDERY. Some of the most progressive and thoughtful supervisors of drawing in the United States are finding increasing satisfaction in cross stitch embroidery for the lower grades. Some of the best work recently secured comes from teachers in Baltimore, Maryland, under the direction of



BOY WITH A PUMPKIN HEAD READY FOR HALLOWE'EN ADVENTURES. FROM A PHOTOGRAPH COPYRIGHTED BY MARY H. NORTHEND, SALEM, MASS.

Miss Irene Dysart. The best work available for this issue, however, comes from Springfield, Mass. Three designs drawn on squared paper together with their working out in embroidery are shown on the next page.



DOILIES WORKED IN CROSS STITCH EMBROIDERY BY PRIMARY PUPILS, SPRINGFIELD, MASS.

HALLOWE'EN ILLUSTRATIONS. By the time children reach the fourth grade they are ready to achieve such pictorial compositions as those shown on page 86 which came to us from Miss Alice Ketchum, Kalespell, Montana. The originals were in four tones of colored paper. The decorative border which occurs on the same page is anonymous.

PLACE CARDS will be in demand for the fall festivities. A new and attractive variety of place card comes to us from Miss Rosa B. Griffith of Terre Haute, Indiana. Four variations of the same motif are shown in the illustration on page 87. The diagrams to assist in the making of such favors are given on the lower part of the page. About these Miss Griffith gives us the following directions:

Steps in making Place Cards. (1) In all measuring cut the patterns from the regular drawing paper. From these cut the tissue paper.

(2) Measure, cut and fold the piece $1\frac{1}{2}" \times \frac{3}{8}"$ into eight equal parts.

(3) Measure, and cut the pattern $1\frac{1}{2}" \times \frac{3}{8}"$ and draw the shape of one petal.

(4) Place this form on the folded piece, and cut the eight petals at once.

(5) Measure and cut pattern $1\frac{1}{2}" \times \frac{3}{8}"$. Cut two pieces for the center, one brown and one orange. Fold these together on long axis. Fringe the long edges.

(6) Using an eight-inch green wire, bind centers firmly on dotted line, wrapping wire around twice.

(7) Place petals around the center by binding one on at a time with green thread. Finish binding by one firm wrapping of the wire.

(8) Measure and cut the square $\frac{3}{4}" \times \frac{3}{4}"$. Place $\frac{3}{8}"$ radius on compass and inscribe a $\frac{3}{4}"$ circle. Cut two green circles, notch on edges. Cut tiny hole at centers, and slip over wire to base of flower. Paste in place.

(9) Measure, cut and draw the pattern for the leaves. Cut from green tissue. Tie with the wire on dotted line. Wrap wire twice around the base of the leaves. The leaves should be tied $3\frac{1}{2}"$ from the flower.

(10) Mount on a card $1\frac{1}{4}" \times 3\frac{1}{2}"$, by running the wire through perforations in the card $\frac{1}{4}"$ and $\frac{3}{4}"$ from the left edge. Wrap the wire back around the leaves, and let the loose end be a root.

PLANT LIFE should not be neglected in October not only because some of the late fall flowers are especially beautiful but because the seed packs of every kind furnish ideal subjects for observation for drawing and for adaptation to design. On pages 81 and 85 are to be found some drawings in pen and ink by Ellsworth Woodward of Newcomb College, New Orleans, worthy of careful study not only for the good drawing involving the application of perspective principles but for the technique. While the medium was pen and ink the rendering in line is so graphic that it will serve as a

GELSEMIUM

(wild jasmine)



E.W.

PEN DRAWING of the Wild Jasmine, a southern cousin of the white flower famous in song and story. Drawn by Ellsworth Woodward, Newcomb College, New Orleans, La.



DECORATIONS IN CUT PAPER INVOLVING HALLOWE'EN MOTIFS.

model for pencil outline. The plates will give to the boys and girls of the South fine renderings of their own beautiful nature material.

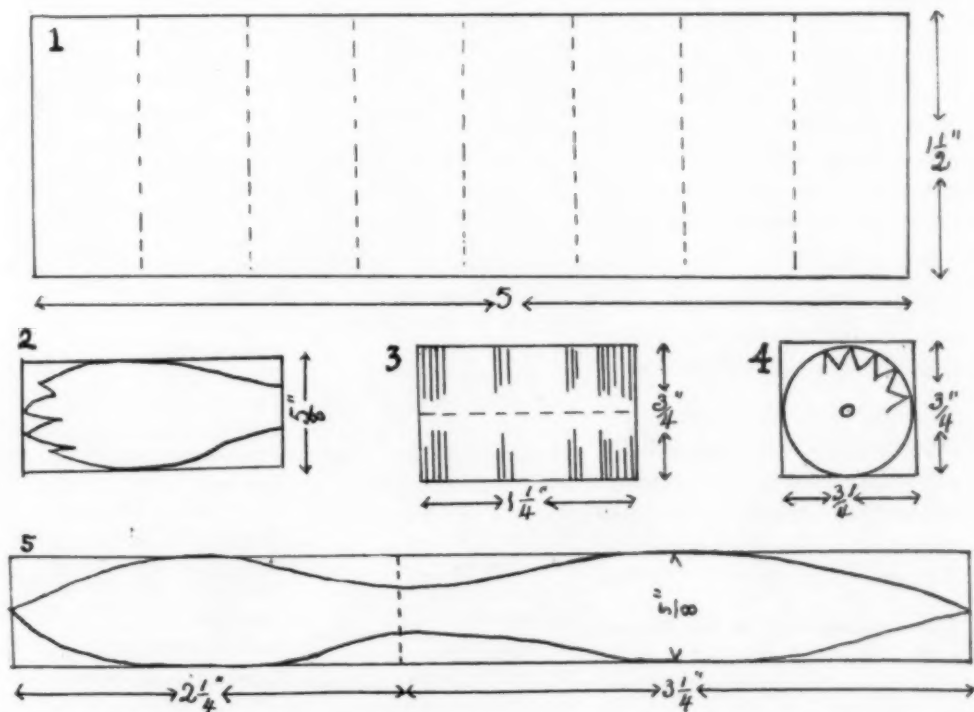
USEFUL OBJECTS should have a place in the work of the month. In the Philippines where the public school program is unhampered by tradition, and the teachers see their task with startling clearness, the work in handicraft frequently outruns in excellence work of corresponding grade in this country. On page 73 are three groups of children. (Top Row) Grades I, II, III, and IV from front to back, with one article from the course in handweaving. (Middle Row) Boys of Grade I with the bamboo fans they have made as a part of their course in handweaving. (Lower Row) Girls in Grade III wearing the garments they have made as a part of the course in plain sewing. This information was furnished by Mr. Luther Parker, one of the Government Commissioners, with headquarters at Lingayen.

APPLIED DESIGN. The fall material should be utilized in every possible way. Pupils of the Chestnut Street Junior High School, Springfield, Mass., have called their school paper "The Chestnut Burr" and have designed a heading which is reproduced on page 90. The pupils of Newcomb College sometimes use the seed packs in decorative borders such as those shown on page 90. Such work is always possible when the pupils understand the principles of design.

PRINCIPLES OF DESIGN should be stated, illustrated, applied and discussed every day, in all school work. Plates such as that reproduced on page 89 by Pedro J. Lemos of Leland Stanford University, Palo Alto, California, are invaluable for reference. In the Junior and Senior High Schools the pupils should be required to make such plates, copying the original in the Junior and devising new illustrations and applications of the principles in the Senior years. In case the pupil cannot draw with precision and speed, the illustrations might be discovered and clipped or traced and pasted upon the sheet. Really there is no excuse for a boy or girl to be allowed to graduate from a high school without a working knowledge of the fundamental principles of design as applied in dress, in house furnishing, and in common objects of use, and in what may be called outdoor art,—that which makes for beautiful towns and cities.

DECORATIVE POSTERS seem to be in ever-increasing demand. On page 93 are four posters in colored paper by pupils under the direction of Miss Elizabeth W. Shannon, Warrensburg, Missouri. These are made entirely of cut paper. But patriotic posters are in great demand just now, and as an aid in producing them a fine pen drawing of a dignified figure by James Hall is reproduced on page 92,

(Continued on page 90)



PLACE CARDS with paper flowers as made by Miss Rosa B. Griffith, Terre Haute, Ind.
 (1) For petals, fold into eight equal parts. (2) Petal. (3) Two $\frac{3}{4} \times 1\frac{1}{4}$ in. for the center.
 (4) For base of flower, two. (5) Pattern for leaves.

THE ALPHABETICON DOUBLE REFERENCE INDEX

USED AND RECOMMENDED BY THE SCHOOL ARTS MAGAZINE

¶Mount selected material on cards of appropriate color, 10 x 14, large size, to be filed long edges horizontal, and 7 x 10, small size, to be filed short edges horizontal.

¶Decide under which of the fifty general topics each card would be most likely to be in demand. Write that topic in the upper left corner of the card, and place after it the index number of that topic. For example, BIRD LIFE 13.

¶In the upper right corner write the specific subject. For example, ROBIN.

¶In the center of the top add the index numbers indicating other topics under which the card might be in demand. For example, 1-38-40, for it might be needed in such *School Topics* as Nature Study or Literature; it is a good example of *Decorative Arrangement*; and it is a good *Color Study*.

¶At the bottom of the card or on the back write such other useful information as may be needed.

¶File the cards alphabetically by general topics (left hand corner), and under each topic alphabetically by specific subjects (right hand corner), and keep them always in this order.

¶To find *every* card in the Alphabeticon that might be used to illustrate any one topic, for example, Color Study, select every card having the *index number* of that topic at its head.

1 School Topics	Advertising.....43
2 Illustration	Animal Life.....14
3 Transportation	Architecture.....34
4 Object Drawing	Basketry.....26
5 Photography	Bird Life.....13
6 Landscape	Block Printing.....25
7 Picture Study	Bookplates.....48
8 History of Art	Bookbinding.....50
9 Natural Forces	Borders.....35
10 Plant Life	Calendars.....45
11 Fish Life	Clay Work.....17
12 Insect Life	Color Study.....40
13 Bird Life	Costume.....21
14 Animal Life	Cover Design.....46
15 Human Figure	Decorative Arrangement 38
16 Sand Tables	Embroidery.....22
17 Clay Work	Fish Life.....11
18 Paper Work	Geometric Drawing.....28
19 Weaving	History of Art.....8
20 Sewing	Holiday Projects.....44
21 Costume	Human Figure.....15
22 Embroidery	Illustration.....2
23 Lace Work	Insect Life.....12
24 Stencil Work	Interior Decoration.....33
25 Block Printing	Lace Work.....23
26 Basketry	Landscape.....6
27 Leather Work	Leather Work.....27
28 Geometric Drawing	Lettering.....42
29 Working Drawing	Machinery.....32
30 Woodwork	Metal Work.....31
31 Metal Work	Natural Forces.....9
32 Machinery	Object Drawing.....4
33 Interior Decoration	Paper Work.....18
34 Architecture	Photography.....5
35 Borders	Picture Study.....7
36 Surface Designs	Plant Life.....10
37 Rosettes, Florettes	Poster Design.....47
38 Decorative Arrangement	Principles of Beauty.....39
39 Principles of Beauty	Printing.....49
40 Color Study	Rosettes and Florettes...37
41 Symbolism	Sand Table Work.....16
42 Lettering	School Topics.....1
43 Advertising	Sewing.....20
44 Holiday Projects	Stencil Work.....24
45 Calendars	Surface Patterns.....36
46 Cover Design	Symbolism.....41
47 Poster Design	Transportation.....3
48 Bookplates	Weaving.....19
49 Printing	Woodwork.....30
50 Bookbinding	Working Drawing.....26



BALANCE is either *evident*, (bi-symmetric) or *occult* (not bi-symmetric). A standing human figure is in evident balance in front view, and in occult balance in side view. Balance of one sort or the other is the law controlling the arrangement of parts in every work of art. It should never be disregarded. Drawings by Pedro J. Lemos.



THE CHESTNUT BURR



band below the capital three blackberries appear. A comparison of this capital with a Roman Corinthian will prove instructive. Is the ornament better related to the form of structure in the capital or on the shaft? Which horizontal molding seems to be in better proportion to the ornament? Is the spilling over of the ornament upon the wall from the capital or from the shaft the more successful? Is the contour developed by the foliage masses above, better or worse than that below? What constitutes *style* in ornamental foliage? In which part are the laws of *radiation* and of *rhythmic measures* the better exemplified?

Such handbooks as Meyer's, Speltz's, and Lewis F. Day's,

and on the opposite page two vigorous eagles by H. Pitz of the Pennsylvania Museum School of Industrial Art, Philadelphia, Mr. Leslie W. Miller, Principal.

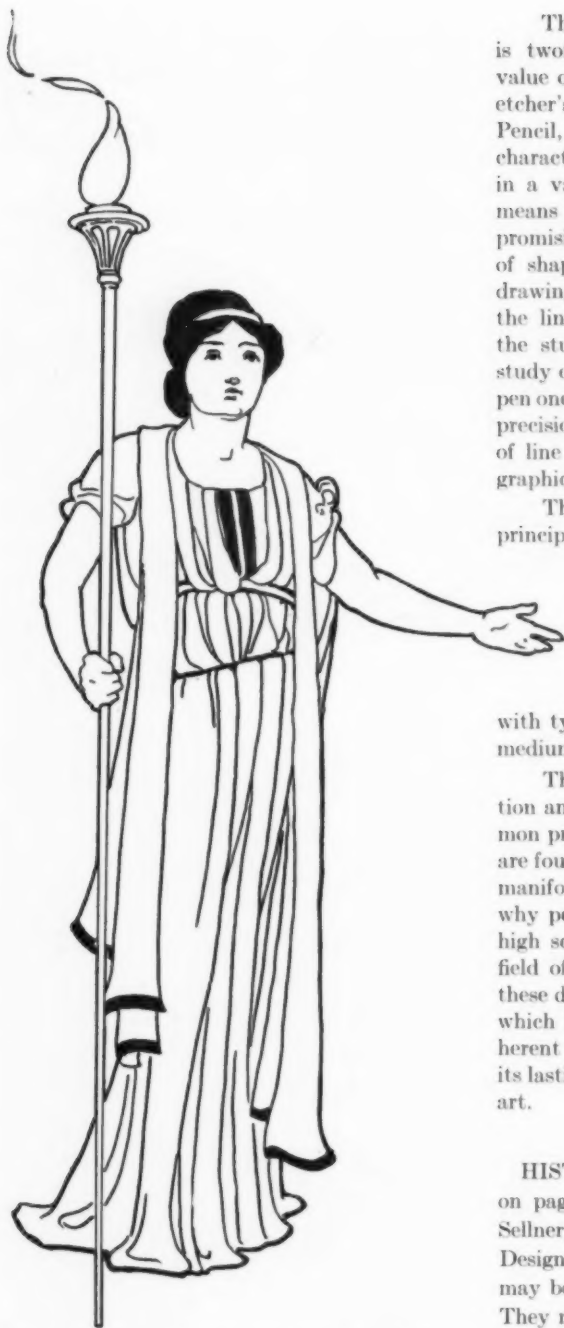
HISTORIC ORNAMENT furnishes ideal subjects for decorative pen rendering. The foliated capital reproduced on page 95 from Muerer's *Origin of Ornament*, a book that should be in every high school library, offers an example of vigorous drawing, that will repay careful study. The foliage is a late development from the soft acanthus of the Romans. The lobes of the original leaf have become separate leaves resembling, remotely, the leaves of the low bush blackberry or dewberry. In the ornamental



R. BULTMAN
OCT. 15, 1915



BRUSH DRAWINGS of eagles by H. Pitz at the School of Industrial Art, Pennsylvania Museum.
91 *School Arts Magazine, October 1917*



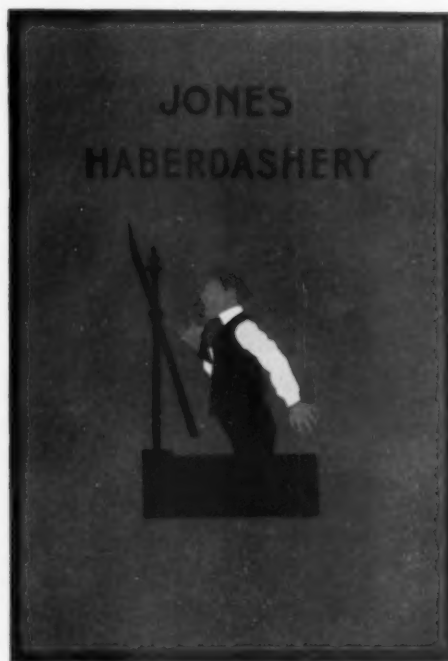
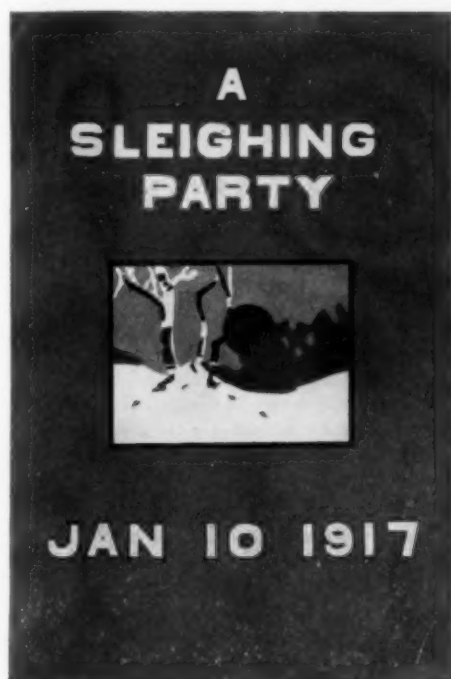
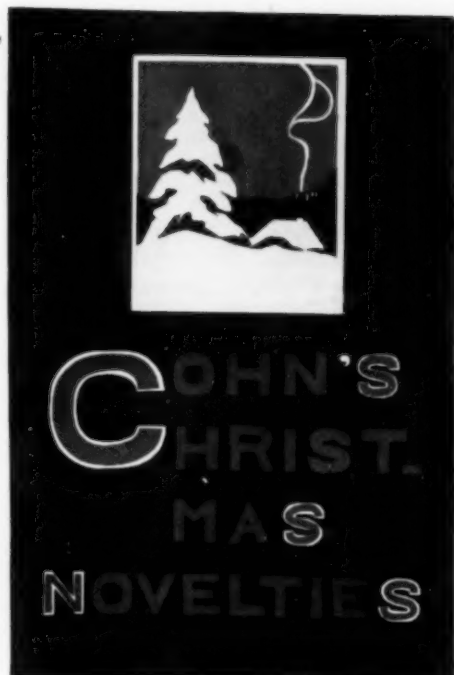
will furnish admirable pen rendered historic forms for practice in copying and for establishing in the minds of pupils standards of taste and pen technique.

The value of learning to draw with the pen is twofold. First, there is the educational value of the medium. None, unless it be the etcher's needle, is so purely a linear tool. Pencil, crayon, and charcoal partake of the character of the brush. They allow of laying in a value light or dark. But the pen is a means of drawing lines only, and is uncompromisingly the tool for the sharp delineation of shapes. The grays must be obtained by drawing lines at different distances apart, but the lines are always in evidence. Therefore the study of pen drawing is essentially the study of *line*, and in learning to draw with the pen one learns, as in no other way, to appreciate precision of draughtsmanship and that beauty of line which is so important a factor in the graphic arts.

The practical value of pen drawing lies principally in the fact that it can be reproduced at a reasonable price by means of zinc etching or photo-engraving. It is therefore the best medium to use in connection with printing. A pen drawing, moreover, because it is linear, may be made to harmonize with type better than a drawing in any other medium.

The making of pen drawings for reproduction and use with type has come to be a common problem in schools where printing presses are found, and the use for such pen drawings is manifold. There are, therefore, good reasons why pen and ink should be made a part of a high school course. Its continued use in the field of commercial design and illustration in these days of photography indicates the appeal which linear art makes to the eye. The inherent charm of a pen and ink drawing insures its lasting place in the fields of fine and applied art.

HISTORIC COSTUMES are reproduced on page 97 from pen drawings by Eudora Sellner, Instructor of Drawing and Costume Design at Drexel Institute. These drawings may be depended upon as historically correct. They may be copied as notebook illustrations, enlarged and colored for use as charts for class study, made the basis of actual costumes for use in pageants, tableaux, etc., or taken as suggestions for modern dress design.



FOUR POSTERS in cut paper by pupils under the direction of Miss Elizabeth W. Shannon, Warrensburg, Mo.

Books to Help in Teaching

The books here reviewed are usually new books having some special claim to consideration by teachers of art and handicraft. A starred title indicates that the book is, in our opinion, of exceptional value to our readers. Any book here mentioned may be purchased from the Davis Press, 25 Foster Street, Worcester, Mass.

MACHINE DRAWING is the title of a new book on this subject prepared in the extension division of the University of Wisconsin, by Ralph W. Hills, instructor in mechanical drawing. Published by the McGraw-Hill Book Company, Inc. "The material in this volume is the first half of the instruction papers. . . . The second volume will be devoted to the more specialized lines of work." The author avoids needless technicalities and begins at once with "real drawings." He allows pupils to use the T square as a straight edge, when cutting paper with a knife, revising "the lower edge" to be sure, but not making the point emphatic. He pays no attention to perspective effects when sketching freehand, and but little to pleasing arrangement of sheet. It is a reliable guide to *mechanical* drawing. Coming from a university it should have set a standard at least a little higher than that of the best technical high schools. *Our price postpaid, \$1.10.*

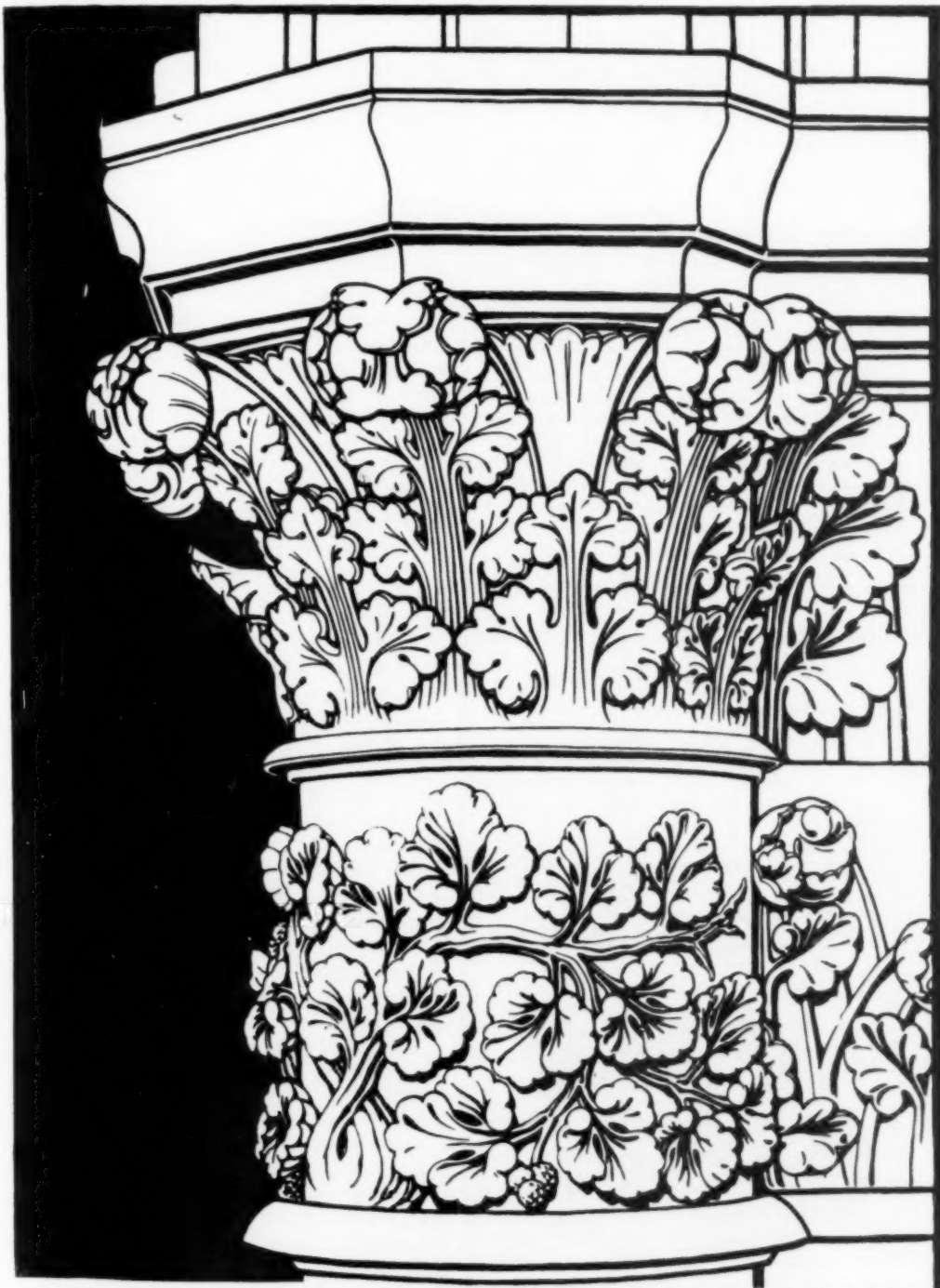
A helpful volume for the country teacher is **THE RURAL SCHOOL FROM WITHIN**, by Marion G. Kirkpatrick, B. S., Ph. D., of the Kansas State Agricultural College, published by J. B. Lippincott Co. The writer has woven into a story of his own school experience pedagogical principles and practical suggestions. From the first paragraph to the last it is constructive. Mr. Kirkpatrick believes in the rural school and that through it many of the social problems of the country may be solved. Managing Girls, Managing Boys, Managing the School Board, Rural Community Interest, Training for Leisure, A School Responsibility, Mistakes, are some of the chapter titles. The book gives a sound and helpful philosophy to all. *Our postpaid price, \$1.35.*

THE STORY OF TEXTILES, by Perry Walton, a handsome volume of 275 pages with forty-eight illustrations, presents "a birds-eye view of the history of the beginning and the growth of the industry by which mankind is clothed." It is a book for those weavers and teachers of weaving who believe that their craft has cultural values. Such people will find this book, a pioneer in its field in America, a

fascinating and instructive volume. Emphasis is placed on the development of weaving in England and America "because in these two countries originated the inventions that have brought the industry to its present efficiency, and in them also was evolved the factory system which has so greatly revolutionized social life in England and America." Something of the lives of the great promoters of weaving is given—a much needed element in the better teaching of handicraft. The *Story of Textiles* was compiled and written for Mr. John S. Lawrence of Boston, Mass. It may be had only through the Walton Advertising and Printing Company of Boston, at \$3.00 per copy.

A ROMAN ALPHABET AND HOW TO USE IT, by Frank Forrest Frederick, Director of The School of Industrial Arts, Trenton, N. J., covers an entirely new field the author affirms. "There are many good works on lettering, but they are, almost without exception, beyond the grasp of the beginner, and in no work is the beginner told *just how to use an alphabet*. It is this information which the beginner needs, and must have, to do good lettering from copies, and finally to develop a style of lettering of his own." In this pamphlet lettering has been reduced to a system by which those not naturally gifted with the ability to letter well can learn to letter excellently. The author applies "perhaps for the first time, the geometric proposition that lines drawn parallel to one side of a triangle divide the other two sides proportionally. This makes it easily possible to place any number of letters in a given space which is, of course, a great advantage, especially to the beginner who otherwise would have to carry on endless experiments." Mr. Frederick advocates the use of cut-out letters grouped or designed and then drawn.

The system advocated is sure to yield results that are "not too bad." The finest lettering always in the last analysis dependent on the personal taste and skill of the craftsman, lies just beyond the horizon of this booklet. Price 75 cents, with 40% discount if ordered in quantities from the author, School of Industrial Art, Trenton, N. J.



A FOLIATED CAPITAL with supplementary ornament upon the upper portion of the shaft, from the Cathedral of Rheims. Reproduced from Muerer's *Origin of Ornament*.

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CURRENT ITEMS (Continued from page 80)

AMERICAN HISTORY PLAYS FOR SCHOOLS AND IMMIGRANTS. The Women's Education Association of Boston offers, for use in schools, social centers, evening schools, or any club or settlement where efforts are being made to Americanize the foreign born, four plays illustrating salient points in American history, and depicting, as far as possible, American ideals. They are suitable for the upper grammar grades, high schools, or even groups of adults; are simple in construction, and demand little scenery. Most of them can be given on platforms, though scenery and lighting add much to their effectiveness. They were written, under the direction of the Association, by Esther Willard Bates, and have been produced before groups of Syrians, Italians, and Poles.

The Association, in order to further the work begun in Boston, offers them for production without royalties or any fees, save fifteen cents per copy to cover the cost of printing or typing. The first is already available and the others will be ready early in the fall.

Christopher Columbus, four episodes, published in English and Italian, suitable for production on Columbus Day. Cost of entire set, 15 cents.

In preparation: The Pilgrim's First Thanksgiving Day, two episodes, 15 cents each. Two Episodes from the American Revolution: The Evacuation of Boston, and Washington at Valley Forge, 15 cents each. The Shadow of a Great Man: Two Episodes of Lincoln's Day, 15 cents each.

Copies of any of the above plays, or further information may be obtained from Miss J. M. Campbell, Free Public Library Commission, State House, Boston, Massachusetts.

A NEW TYPE OF HANDICRAFT has recently been originated by Stewart Hartshorne, a member of the Boston Arts & Crafts Society. This is the "Braid-Weave Rug Industry" and is a new method of making rugs. It has been found of considerable scientific and commercial value in the industrial and trade schools which have tried it and has proven very successful in the numerous schools for the deaf, blind, and crippled which have adopted it. Further information regarding the industry may be had by writing to Mr. Hartshorne at 90 Westland Avenue, Boston, Mass.



MEDIEVAL: By the end of the 11th Century, Costume was still simple in line, though there was more individual variety, due to the establishment of the various tribes into nations all over the continent. Historians tell us that the Normans and Flemings especially, who entered England with Wm. I, were remarkable for their love of finery, personal decoration, and constant change of fashion. Other tribes established are the Merovingians, Carolingians, Carpetians, etc., and kingdoms in France, Germany, Spain and Portugal, and Italy. The costumes here pictured are Merovingian.

THE WOMAN: Cloak and girdle, R_1^4 ; Bodice and top of skirt, B_1^4 ; Bottom of skirt, GY_2^3 ; Crown, collar, bands on cloak and dress, YYR_2^7 .

THE MAN: Cloak over left shoulder and top of right arm. R_1^4 ; lining, BG_2^7 ; The rest, N_2 ; Bands, YYR_2^7 .

Blackboard Drawing Cards

By HENRY TURNER BAILEY
Assisted by FRED HAMILTON DANIELS

THESE are reprints of blackboard illustrations and designs that appeared in *THE SCHOOL ARTS MAGAZINE*, volumes III to XII. They are printed in black on extra heavy silk-surface stock, 26 sheets, $5\frac{1}{4} \times 9\frac{1}{4}$.

This useful set contains: 80 number symbols,—short-hand sketches of common objects; 15 sketches showing the elements of plant drawing; 50 sketches showing steps in the pictorial rendering of common objects; 12 kinds of plants and trees; 18 decorative panels with plant motives, appropriate to the different months; 10 landscapes rendered pictorially, one for each school month; 10 decorative borders, appropriate to the months; 15 different arrangements of the elements of the calendar pad; 210 blackboard illustrations, all of proven value—with descriptive text.



Price per set of 26 sheets, 50 cents.

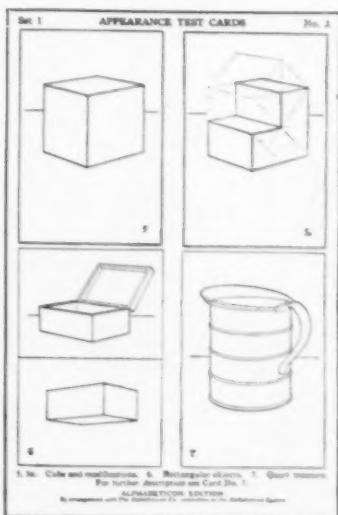
Appearance Drawing Cards

By HENRY TURNER BAILEY
Assisted by HAROLD HAVEN BROWN


THESE Cards are designed to show the effects of perspective appearance. They deal with twelve fundamental problems, ranging from a group of spheres of uniform size, to such complicated objects as books and chairs.

The cards are of white tough stock 7 x 10 in., printed in black. They are 6 in number, arranged for the Alphabeticon system, as follows:

(1) Spheres of equal size. Cylinders of equal size, and a hemisphere. (2) Spheres in a hemispherical bowl. Cubes of equal size. (3) Cube and modifications. Rectangular objects. Quart measure. (4) Cylinders of equal size. Modifications of cylinders. (5) A book in three positions. Cubes of equal size. (6) Two books. Two chairs.



Price per set of 6 cards, 30 cents.

 Order by name and number. Re-order by serial number.

THE SCHOOL ARTS MAGAZINE

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